The Political Poster
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A Psychological Examination

By Dr. Erwin Schockel

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Volume One
of the series of the Reich Propaganda Administration of the NSDAP.

"The Reich Propaganda Department of the NSDAP is starting a series of books with the present work by Dr. Erwin Schockel, which will contain textbooks and manuals for the party's propagandists. The works appearing in the series are intended solely for internal party use, i.e. they remain the property of the party departments.
Schockel's interesting and inspiringly designed book is highly suitable for providing valuable insights into the nature of the political poster and contains good suggestions for the positive further development of this indispensable party propaganda tool."

Hugo Fischer, Chief of Staff to the Reich Propaganda Leader of the NSDAP

Forward

Within the field of political propaganda, the poster has a special role to play. This role, which is indisputably integral in the modern age, has not always been sufficiently appreciated; however, it is thanks to the political poster that a liberal and a Marxist worldview was defeated, and that National Socialism was able to conquer the Reich.

There was a time in Germany when the political poster dominated the appearance of the streets; because its existence was almost taken for granted, it never occurred to us to consider it as such an influential factor in political life.

Its constant presence in the streetscape has contributed immeasurably to influencing the thinking of the masses through the subconscious. This constant hammering of party slogans into people's minds by means of the political poster has also fulfilled the further task of forcing the minds of the masses back onto political grounds, occupying them with problems which, owing to the inherent inertia of the human mind, would otherwise have emerged much more slowly. The people were forced to occupy themselves with the political world that the interregnum of 1918 brought to us.

The reaction reminded the German people of a time before the great war, of “the good old days”. But this focus could only find an audience among a certain small section of the population; the workers and laborers, meanwhile, were drawn by the spell of a different party - the KPD [German Communist Party], which wanted to impose an un-German materialistic world view on the people, who wanted to impose a Soviet-Russian empire on the German people, and which had promised them a paradise on earth.

Had it not been for this constant influence, we would have experienced political stagnation, and there would never have been a revoluion of both mind and spirit.

The National Socialist “weltanschauung” [philosophy] alone has managed to give the people a new idea, to show them the way that leads to a German future, a future that cannot be measured in years but in centuries. It has given us back our faith, which had been buried in our spirits, and it has given us back the knowledge of the great task that exists for the German and the Germanic people in the world. National Socialism once again regards Germany as the heart of Europe. Our country has a mission to fulfill, which fate itself has imposed on it.

This fundamental insight by the Führer and his followers has enabled them to have larger goals in mind than the conquest of a ministerial chair; it has allowed them to see beyond the political squabbling of the parties. Their aim was not to pursue a policy of the streets - it was to work from the outset to restore to the people the basest form of the will to live, which would ensure their continued existence for millennia. The aim was to cleanse the soul of the people of all adhering dross and all foreign attachments. This work will show the extent to which the political poster has allowed this to happen.

Chapter One
From Antiquity to the World War

"The art of the poster lies in the designer's ability to attract the crowd's attention through form and color."
- Adolf Hitler, "Mein Kampf", Page 196

The purpose of the poster is to communicate. It is aimed at the masses. It replaces the laborious process of notifying individuals individually by only recording the message a limited number of times in print or writing. When placed in particularly well-visited locations, the poster can effortlessly and cheaply reach a wide range of people.
The idea of posting notices is an ancient one. In ancient times, this was how the laws were made known to the people, but back then, instead of paper, it was stone and metal tablets - we are all familiar with the Ten Commandments of Moses and the method of publication he used. The Roman praetors and aediles [Roman magistrates] acted accordingly with the exact same pattern. When they took office, they had the summary of the thoughts and goals that were to guide their government written on white wooden tablets (alba); the tablets were then displayed publicly.
Election appeals were also a familiar phenomenon in Roman imperial times. Excavations in Pompeii and Herculaneum have brought to light numerous wall inscriptions. These "posters", called dipinti, were painted in red - more rarely in black - on the outer walls of houses.
In the approximately 1,600 election posters that have been preserved, no fewer than one hundred different candidates for a wide range of offices are "advertised". Not only did they appear on house walls, but also on billboards and columns, similar to those used today.[1]
With the disintegration of the Roman Empire, ancient culture perished with it. The subsequent state structures were more primitive, and "education" was generally only found among the monastic orders. Reading and writing had become rare; the herald, the crier, took the place of the poster. It was only when the cities, and with them trade, flourished under the rule of the Salian and Hohenstaufen emperors in the 11th and 12th centuries, and with the flourishing the merchant class in the 15th century to become the decisive factor of the urban community, that the importance of the town crier diminished again; only then did the poster once more took the place of the human voice.
The oldest verifiable examples of posters that come close to our contemporary poster art date back to 1469. Among others, two pictorial posters from 1516 have been preserved.[2]

Even then, as it was up to a certain point even today, France had a considerable ability for advertising in art, while Germany, especially in artistic terms, held back quite a bit.
France was quick to recognize the enormous significance of the poster in influencing the masses. In the ordinances of Francis I (King of France 1515-1547) on the Paris police of November 13th, 1539, the posting of this ordinance, "escriptes en parchemin et en grosse lettre", was expressly ordered in all sixteen districts of Paris[3]. In 1653, the unauthorized posting of posters, and even printing without official permission, was punishable by death; with this we can see how their government was fully aware of the impact of this "means of publication". It was only in 1772 that specially employed people were allowed to

[1] Mau: "Pompeii in Leben und Kunst" (1900). - J. Overbeck: "Pompeii in seinen Gebäuden" (VI. Auflage, 1884). - Baumeister: "Denkmäler des klassischen Altertums." - W. von Zur Westen: "Reklamekunst" (1903).

[2] "Zentralblatt für Bibliothekswesen", vol. 2, pg. 437 ff. - W. Mener: "Bücheranzeigen". - The Poster, London: 'Museum in Basel' (with two woodcut posters by Hans Holbein the Younger).

[3] Bachon: "Les arts et les industries du papier" (1895), pg. 194.

put up posters in Paris. Posters showing soldiers in their colorful uniforms also date from this period, usually used to promote the enlistment of officers.
Until more recent times – around 1900 – the French retained this boldness in poster art.
It was also a Frenchman who was probably the first to discover and apply the standards on which the external effect of a poster is based, through the figure of lithographer and painter Jules Chéret; it was he who adopted the realization of the long-range effect of a few colors combined in larger areas in his Parisian ads. He was the one who decided to put few words on his posters and limited the use of passages, to empathize the important in as little explanation as possible.

In Germany, there were practically no artist posters at that time (1890). Economic reasons, as well as the reluctance of artists, caused this part of influencing public opinion to wither away.
Maindron[4] only mentions German posters towards the end of the nineteenth century - his opinion of them is that "they are generally well designed", but "seem cold and heavy."
Considering that German posters were rarely intended for outdoor display (limited to advertising pillars or billboards and thus subject to significant alteration by rust), one is not surprised by this verdict. Even though a lot has changed in the world of artistic posters in Germany over the years, it remains true that, up until the post-war period, the French were masters in the field of the gripping, captivating poster.

As late as 1903, the German writer and graphics collector W. von Zur Westen complained in his monograph "Reklamekunst", published by Belhagen & Klasing, about German graphics and their unsuitable writing, which rarely matched what was depicted: "Many artists still do not consider it worth their while to perform the writing themselves; it then so happens that some good works are influenced by this consequence by the conventional or downright inappropriate form of the pen and the clumsy distribution on the page."

Even during the war and afterwards, little changed in this regard; it is not surprising then that our wartime poster propaganda did not even come close to achieving what the Western powers, especially the French, achieved with theirs. We entered the war with propaganda that lacked not only a unified objective but also the most basic skills in the use of technology.

[4] E. Maindron: "Les Affiches illustrées 1886-1895."

Chapter Two
War Propaganda

The aim of propaganda is to get a certain group of people to think and then act in the same direction as the originator of the propaganda wants. Not superficially and with dull senses, but deliberately, consciously, enthusiastically - propaganda aims to influence public opinion. (For an explanation of the term "public opinion", I refer to Prof. Tönnies' work, in which the most important sentences in question are cited in the notes).[5]

The art of propaganda consists in inducing those who are influenced by it to follow the prescribed path willingly and joyfully. Otherwise, it is not the result of propaganda, but of dictatorship, and its effect ceases the moment the compulsion that has produced purely external results ends.

Propaganda is different. Its effect must be such that it transforms and reshapes the soul of the people for centuries, even millennia.

To achieve the goal, knowledge of human nature is a basic but also the most important component. No matter how the propagandist's work begins, he must know the people to whom he is addressing himself. He must know their characteristics, dispositions, education, background, spiritual and economic interests. He must be able to win hearts, because, as Schopenhauer says, "What the heart dislikes, the head does not allow." The propagandist must start with the very peculiar, emotional nature of the people he wants to influence.

In order to do this, he must naturally have a clear knowledge of his own true nature and that of his people. The propagandist must be able to communicate this knowledge to the people in such a way that they not only believe it, but themselves recognize it and become aware of it. The propagandist must be a torchbearer, a guide, a teacher and a leader. He must be so imbued with the truth of his idea and with the compulsion to communicate it to others that he cannot help but go out among the people and preach. It is the power of the divine will that drives the apostles to risk their lives for the redemption of mankind. Everyone who listens to the voice of his blood, everyone who feels the eternal rhythm within him, everyone who feels part of the eternal whole, which in its happening for thousands of years has been called the people, must be aware that his life, his existence, is a mission. The figures of Jesus, [Ulrich] von Hutten [German poet], and Hitler are the perfect embodiment of this idea. They are "the flames that have become human", as the Edda reports. If the propagandist does not have at least a spark of divine insight, then at best he will be a routine practitioner. He may possess the form, but never the content. He will temporarily carry away the people, but then be forgotten.

This is why real propaganda cannot be learned, cannot be acquired through study. The basic idea of propaganda is not a science, but a realization. Its practice is an art. Great propagandists are as unique as great artists. They are shining examples for the many who, in faithful fulfillment of their duty, strive to be helpers to the great in the task set by fate.

The art of propaganda is not an end in itself, but serves as an aid to politics.

Adolf Hitler says in "Mein Kampf" p. 194: "Propaganda is a means and must be judged accordingly from the point of view of the end."

Politics is the executor of the moral will of a nation. War, "the continuation of politics by other means" (Clausewitz), is the field in which propaganda can unfold its full strength. Where political leadership and the popular enlightenment that goes with it are absent, defeat is inevitable, even in the most heroic struggle - if not immediately, then later; for spirit is stronger than matter.

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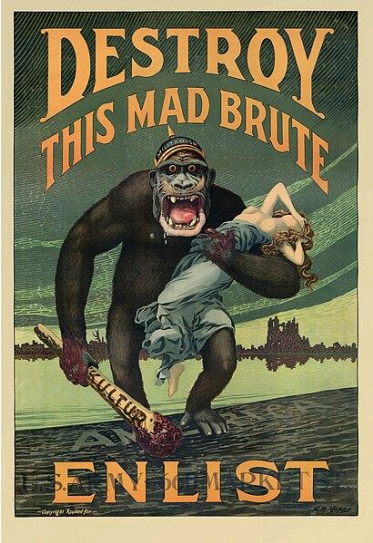
[5] Prof. Tönnies: "Public opinion is the will of the intellectually most agile, the financially strongest, and the literarily most influential parts of the nation, which is to overshadow the parts that think differently. Public opinion… is a conglomeration of manifold and contradictory views... or: a public opinion is essentially the unanimous opinion, or at least the opinion that is considered as such, of some circle, the closed judgment of a whole community."

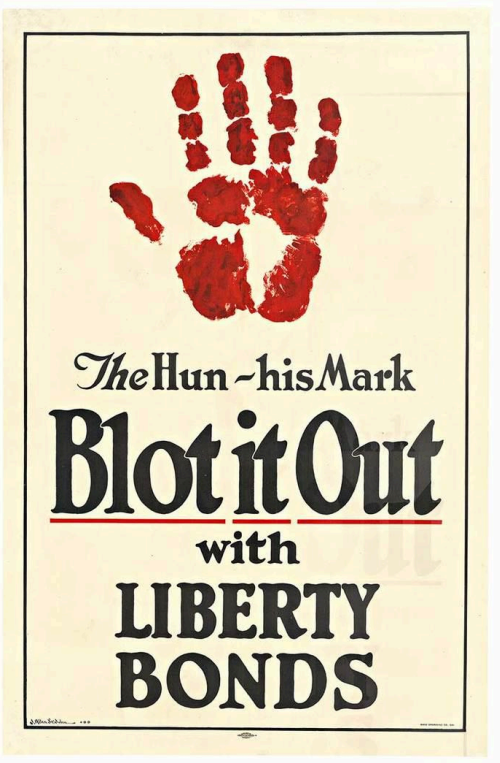
The task of political propaganda is to support the nation in its struggle for existence and its preservation for centuries to come. If a government is bad, that is, if it is not the executor of a people's most fundamental will, it will and must fall, because the people will always rise up against it. The true and successful propagandist will always be on the side of the people. If the government is a good one, the good propagandist will join forces with it; it is then that the government and the people will form a unity, which, indivisibly, will form a whole.
Good propaganda enlightens the people about the government's motives for action; it lets the people participate in the work of their leaders and puts them behind the government. Good propaganda thus supports the government in fighting or defending the nation's claims to the world. Good propaganda gives the politician the trump cards in the game of nations around the world.

The world war has provided us with an endless wealth of illustrative material for the assessment of correct and incorrect propaganda measures.
The first task of propaganda in war is to maintain the will to win and the will to persevere, and to strengthen the morale of the entire nation.
The government and propaganda must coin a word that outlines the goals of the struggle and points the way to success. All propaganda efforts must be centered on the idea – infinitely varied in nuance – and unique in spirit.
The Western Powers had found such a slogan, calling for the “liberation of the world from culture-destroying barbarism”. This slogan called for a fight against “the Boche [a derogatory term for a soldier]”, who invaded peaceful countries, burning, killing and devastating in order to destroy them. This idea is illustrated in all the reports of atrocities that were printed by the world press. Such lies served several purposes at the same time: On the one hand, they evoked revulsion and united the people in their will to destroy these “animals”. Secondly, they strengthened the soldiers' will to fight and to win against the enemy. Thirdly, they were able to turn world opinion against Germany; it is precisely this last point that is particularly important because of its incalculable long-term effects. It created the first opportunity for France during the war, without which it would never have been able to dictate Versailles.



Since the poster is intended to reach all sections of the population, a simple, clear and sometimes even primitive image must be chosen to be successful. An excellent example of such a poster is the one that shows nothing more than the imprint of a bloodied hand on a white background, accompanied by the words: “The Hun - his Mark”. This poster probably found the widest and most successful distribution in all English-speaking countries. It fulfilled all the conditions perfectly; it was simple, memorable, stirring,

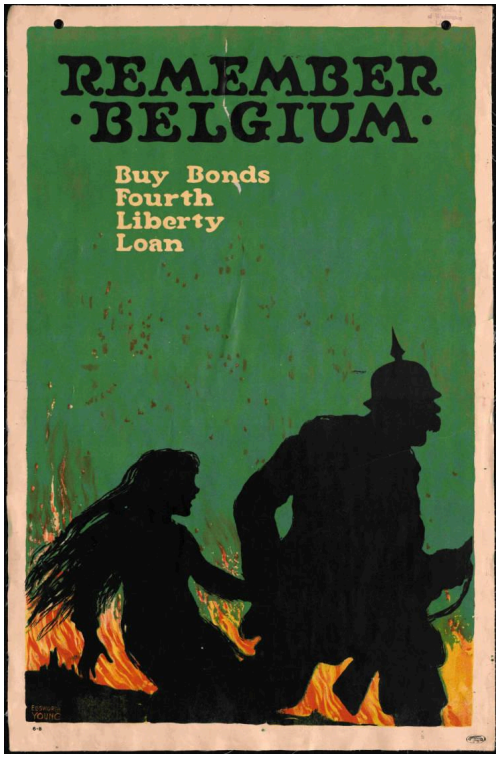
evoking contempt and anger towards the enemy, and ultimately achieving the intention of a satisfying act. The German is never presented as militarily weak, but as a primeval, insidious beast, to whose destruction all available forces must be combined. The posters effectively use their knowledge of human nature to highlight the differences between the Germans' moral and physical characteristics. There is no evil, depravity, and unnatural corruption that is not portrayed as a German trait.



The basic principles according to which horror posters were drawn have always been the same. They were at once depictions of rapes and brutalities and, on the other hand, the breaking of the law, which was carried out against the defenseless. The product is the same - the German soldier as a blood-dripping, slaughtering monster. We Germans, in the throes of war, simply did not understand how such low and mean lies could be spread. Therefore, we also lacked any understanding of how great the propagandistic effect of such pictorial descriptions were. But anyone who has ever read the descriptions of the atrocities of the Red Army in [Edwin Erich] Dwinger's book “Between White and Red” recognizes how powerful it is. Among other things, it tells how “the testicles of the son of a White Guard general were crushed between two sealing stones by the Communists”. While reading this book, one was so immersed in the events and fates of the people that one was seized, just as they were, by an irrepressible desire to take revenge on such vermin.

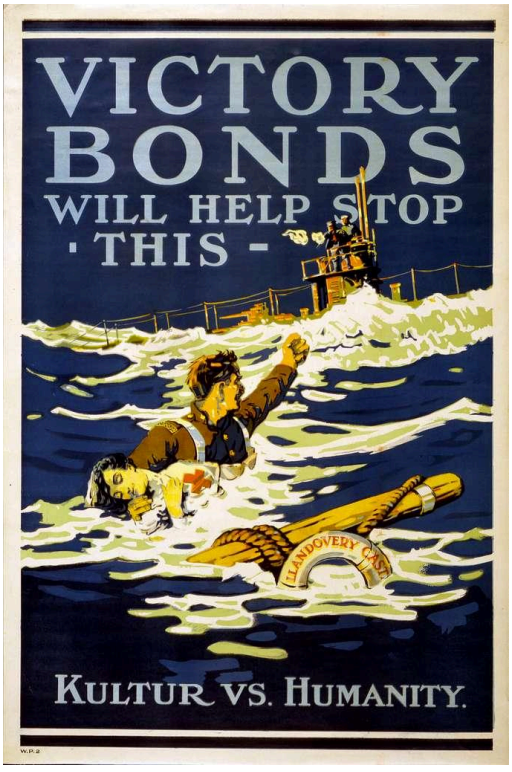
If one now compares the descriptions of the mass graves at Dwinger and the horror posters of the Entente, one must say that they are still far from a conclusion. Although the daily reports of atrocities created the best possible ground for poster propaganda, it still lacked the last bit of perfection. This, however, consists in presenting the event depicted in the poster as a single fate so strongly that it can be directly experienced and felt by the viewer. We see this in the poster, which shows German submarine officers shooting at a nurse floating defencelessly in the water.

All in all, however, these atrocity posters do not go beyond, for the most part, psychologically speaking, hammering home the deliberately false and defamatory portrayal of the events. Nevertheless, this effect alone has been devastating, as seen in the following posters.


REMEMBER
·BELGIUM·
Buy Bonds
Fourth
Liberty
Loan

HALT the HUN!
BUY U.S. GOVERNMENT BONDS
THIRD LIBERTY LOAN

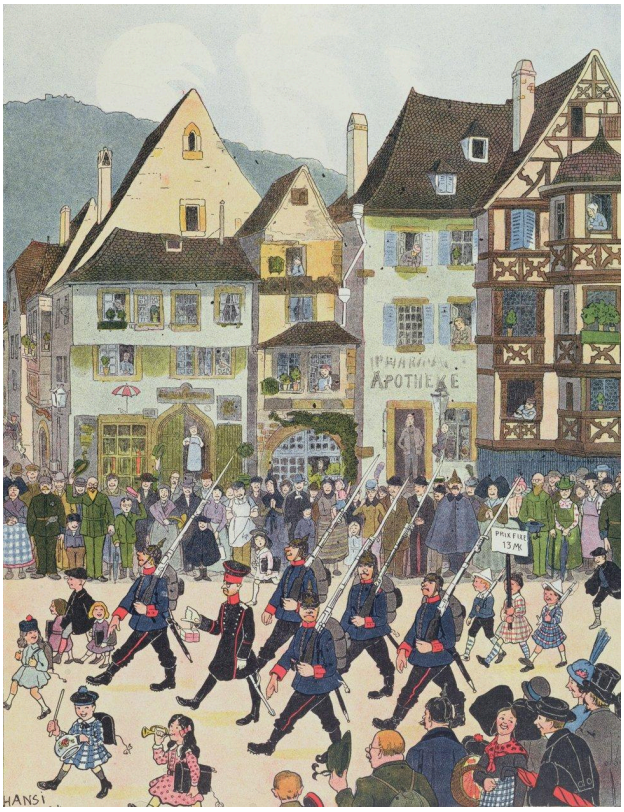
SOUVENEZ-VOUS DE LA BELGIQUE
ET DU NORD DE LA FRANCE
N'ACHETEZ RIEN AUX BOCHES


VICTORY
BONDS
WILL HELP STOP
· THIS -
KULTUR VS. HUMANITY.

The destruction of the Germans was not only a matter of self-preservation, but even a meritorious deed for all of humanity.

France, as a representative of culture and civilization, the country that claims to have taken on the prevention of the most sacred human rights in a hereditary lease, is once again prepared to sacrifice itself for the sake of the nations. (“La grande Nation!”)’ This is shown quite clearly in the poster: “La réponse de l'Amérique aux Boches.” This poster exemplarily fulfills all the conditions that can be placed on a battle poster - it raises the confidence of victory by showing that America not only recognizes the cultural mission of France, but makes it its own sacred cause. (The equation of the American army with the crusaders going off to fight in the Holy War; cf. Wilson's and Lloyd George's war speeches against Germany, in which they repeatedly speak of a “holy war” and a “crusade”). Furthermore, it also shows the practical effect of this recognition on the part of the USA, by depicting the immense crowds of strong, well-fed and determined soldiers advancing to support France.

Relatively rare are the satirical posters, as seen below, since a satirical poster is more difficult to make than simple lies or slander.



(Herr Forstner Leaving Saverne with His Soldiers After Buying Some Chocolate in 1913, Illustration from 'Histoire d'Alsace')

But it was not only in the field of atrocity posters that France excelled. French artists were not only technically superior to their German colleagues – particularly in the field of poster design – but, above all, because they were French, and as such had been educated in this insidious way of thinking for centuries.

French cultural propaganda goes back centuries as a political idea. Cardinal Richelieu was probably the first to include this idea in his policy; by 1883 it had so many supporters among the general population that a summary of all these efforts could be founded in the “Alliance française” [an organization made to promote French culture and interests worldwide]. In 1909 the organization “Amitiés française” was added [an additional French promotional organization that also works with Britain]. Both were private organizations, which were combined in 1914 to form the state press office and were then placed under the control of the Foreign Ministry. This office worked to influence world opinion and, among other things, published newspapers in seven (!) languages. The office's main focus was on Alsace-Lorraine; but in other respects, too, efforts were made – and, as the world war showed, with great success – to spread French ideas and French ways of thinking.
All means were used later on to gain influence over the German population in that occupied area. The way in which the French Bresse region managed to gain acceptance among the Germans is instructive from a propaganda point of view. Since it was not possible openly, the bilingual newspaper was distributed free of charge in bales to grocers and the like, in order to smuggle the newspaper into German households as wrapping paper. The efforts of the “Alliance française” did not stop with the end of the war, as can be seen from this, but were even increased. The “Office central d'expansion nationale”, which is

incorporated into the Prime Minister's Office, has approximately 12 million members, and is still operating all over the world today![6] ("The Political Character of French Cultural Propaganda on the Rhine." Dr. Kaden and Dr. Springer. "Ten Years of Mine Warfare in Peacetime" by X, Verlag Bern.) The image of the French front-line soldier from the series of posters "On ne passe pas", for example, is outstanding both artistically and in terms of propaganda. It is an exemplary expression of the iron determination not to falter or retreat. It is not a puffed up and smartly dressed soldier of the "Grande Nation", but a ragged "frontline pig" speaking as a comrade to a comrade. The same applies to the equally well-known and award-winning poster: "On les aura!"

[6] Just now – in the spring of 1938 – the news of the founding of the French Ministry of Propaganda is going through the French press. Minister: Ludovic Oscar Frossard, formerly editor-in-chief of the newspaper "Homme Libre", founded by Clémenceau. Cost of foreign propaganda: cultural institutes, 70 million; news, 96 million; other, 15 million. In 1937, the special budget for the intelligence service was four times as high as in the previous five years. The Havas news agency receives special funding to expand its intelligence service in North and South America in order to "combat the expansionist efforts of German and Italian news agencies."

In addition to maintaining the morale of the troops and the population, the procurement of funds for the war effort is the top priority. It is a testament to the ability of the Western powers and the sophistication of their propaganda that they spoke of “victory” or “liberation” loans. After all, they did not wage a “war” but fought for the “liberation of the world” from the cultural disgrace of the barbarians.
Here we find above all the thought: Whoever has the money has the power!
This idea appears in various forms on all of the Entente loan posters.
The French, for example, have a poster showing a German soldier literally being thrown to the ground with sacks of money.

In the Americans, we find him depicted in a Yankee-style hat filled with bonds (a symbol of freedom and democracy for America), juxtaposed with a German military helmet (the embodiment of Prussian militarism). The simple question 'Which?' is written beneath it. But the poster is also proof of how capitalistically the thinking of Americans has to be framed if the question could not be answered differently.

However, this idea is best illustrated by the English poster: “Feed the Guns with War-Bonds and help to end the War.”

Here the subscription forms go straight to the machine gun cartridge belt, showing the use of the money and the necessity of this loan without any superfluous words.
In an outstandingly skillful way, propaganda has managed to transform the self-evident patriotic duty of buying war bonds into a lofty ethical task, the fulfillment of which serves not the good of the individual, but that of all humanity.

In contrast to the Germans, the Western powers had an irrevocable objective: first the complete destruction of the enemy, then the peace they dictated. This guiding principle is also expressed in the following posters.

The clumsiness of the German officials, who sometimes made propaganda in which things were sometimes claimed that did not correspond to the facts, is cruelly emphasized in the poster “And They Thought we Couldn't Fight.”

(As a small side note, regarding the poster just mentioned: There is probably no one in Germany who denies the fighting courage of the enemy we faced then. On the other hand, we should not forget that the German soldier had held out against the world, and that despite all his efforts, the enemy did not succeed in bringing the war to German soil! Of course, America's entry into the war decided the global conflict to Germany's disadvantage, but what had the fresh, well-rested, well-fed, and just as well-armed American soldiers achieved – they have not achieved anything of note individually. If a triumphant soldier is to be shown with victory trophies,that honor can only go to the German.)
The way the captured German steel helmets are depicted is technically noteworthy. For decades, the image of the Prussian soldier with his spiked helmet had been impressed on the world. The illustrator simply added the pre-war Prussian helmet spikes to the captured steel helmets to identify them as German steel helmets. The poster showing the German soldier with the inscription “Gott mis uns!” (“God is with us!”) on his shoulder strap (!) is a counterexample to this.

On the German side, attempts were also made to influence people's minds through posters. However, it is downright devastating not to find a single one among the hundreds and hundreds of German war posters that meets the stated requirements. Of course, the Western powers had also produced many bad posters – but there were more good ones than bad.
All of them, good or bad, on all sides, represented an idea. Some of the German posters may have been good in terms of art, or more precisely, artistic technique, but in terms of propaganda they are failures. If you look at the angel dressed in black, white and red, or the field gray comrade holding up an anchor and a hand grenade, you know that these posters had no part in the success of our war bonds, lest the population gave their money in order to be freed from the sight of this heartbreaking kitsch as quickly as possible.

The submarine war loan poster, seen below, is also bad because it is unable to summarize a correct idea concisely enough and must first print instructions for understanding the image. Compare this to the English poster on page 19.

A poster showing a wounded soldier is quite good, but insufficient, and appeals to the inherent sense of duty in the German people.

There are many reasons for the failure of German propaganda. For one thing, there was discord in the government, which itself was not clear about the political goals of the war. Furthermore, there was a

complete misunderstanding of the effect of good propaganda. In Germany, until the time when Adolf Hitler intervened in politics, hardly anyone had even the slightest idea of the powerful weapon that good propaganda is.

In General Ludendorff's notes of October 31st, 1918, regarding the armistice offer, the following significant passages can be found:
“Again and again I asked the domestic authorities to promote healthy, domestic educational work, to strengthen the homeland's will to war and to eliminate phenomena that had to have a detrimental effect on the army. The home front did not provide the army with any new spiritual strength. The home front lived off the army, not the army off the home front... The essence of war... requires the entire world of thought, as well as the life and work of the nation and each individual, to be focused on war and victory. That is how Clémenceau and Lloyd George acted. Moreover, the army and the people were under the strongest enemy propaganda. Both accepted the poison offered them without willpower. ..., the will to war was undermined by all means… while the Entente was carried by a brilliant will to destroy. Damn it, that to influence the enemy nations in the same way did not come to fruition. I had asked for it again and again…”
(From: Files of the Foreign Office. A.G. 6071, pr. 31. 10. 1918. Copy made from the original by Colonel (retired) Bernhard Schwertfeger, expert in the Commission of Inquiry into the Causes of the 1918 Collapse).

It was an unfortunate fact that propaganda was considered a completely unimportant matter in our country and its practice was left to hundreds of different offices. There was no unified guideline issued by the Reich government to act on, and as a result, all efforts in this area were ineffective from the outset. Furthermore, the characteristically German hereditary vice of always being able to present an issue “objectively” contributed to the failure.

On this point, one reads the following in the memoirs of Colonel Weßel:
“I would like to emphasize here that I personally repeatedly and emphatically spoke out against the publication of the enemy's full military reports in our daily newspapers, since, as I already mentioned, they deliberately aimed to do nothing other than distort ourselves and to give a biased and damaging picture of the situation. Unfortunately, this warning was not sufficiently appreciated by neither the political leadership, nor the military, for reason of the all too familiar German objectivity. In view of the German tendency, unfortunately also displayed in war, to believe the enemy more than their own leaders, these publications of the enemy army reports in the home country had a devastating effect and unjustifiably undermined the credibility of the German army reports... The German army reports were never allowed to be published in the press in the enemy countries, not even in 'free' America, and especially not in their entirety.”
(From: “Enemy Army Reports”, notes of Colonel Weßel. Until the beginning of September 1918, head of the operations department at the Supreme Headquarters.)

Official decrees also hindered the spread of propaganda. It is worth recalling that, for example, the propagandistically worded military reports of the enemies were allowed to be published in German newspapers.

Regarding these reports, Colonel Weßel writes:
“While the German military reports were written in the prosaic style of the general staff, the French reports were written by a specially selected journalist (Lieutenant Pierrefon) with journalistic imagination and feuilletonistic verse, with the explicitly propagandistic purpose of undermining our military reports in every way.” (Compare the book by Pierreson: 'In French Grand Headquarters.')

In addition, the publication of photos of fallen German non-commissioned officers was just as undesirable as the exaggeration of minor acts of war heroism by individuals.[7] Of course, the fulfillment of one's duties as a matter of course should not be valued as something special, but from a purely propagandistic point of view, public praise also serves as an incentive for others to follow suit.

As already mentioned, this lack of clarity about the war aims was felt by the whole nation and found the most diverse formulations. One recalls the Tripißian "Annerionsfrieden" (peace of annihilation), which was striven for by the Pan-Germans and conservatives, and its counterpart, the "Verzichtfrieden" (peace of renunciation), which was carried into public opinion from Philipp Scheidemann to the USPD (Independent Social Democratic Party of Germany). The German government itself had only once, on January 29th, 1917, brought out a peace offer, which also mentioned the objectives of the war. It was a thoroughly moderate proposal, on which Ludendorff had been apart of. Unfortunately, this offer arrived in America exactly two days before the German declaration of "unrestricted submarine warfare", and so this perfectly serious proposal failed due to a mistake made by the Germans.
Apart from the lack of a clear ultimate goal, the effect of the already weak propaganda was further impaired by another fact. Despite their promise to keep the truce, the parties continued to fight for the reorganization of the state (three-class suffrage). As is well known, the man in the street is more interested in his shirt than his trousers, and so his interest in the state's war propaganda was replaced by party propaganda. German propaganda abroad also suffered from the government's short-sighted measures. The export of German books, including the classics and scientific works, to neutral foreign countries was banned. This not only prevented German cultural propaganda being paid for from abroad, but also gave the enemy (England) the long-awaited opportunity to take over the commercial and cultural dominance in the Nordic countries. Not prohibited was the export of war postcards (Zille) and other hurrahcides, which unintentionally supported the enemy propaganda.

A brief section must also be devoted here to the activities of the radical Marxists. As early as August 13th, 1914, the opposition gathered in Hamburg (Haufenberg, Wolfheim [!], Dr. Herz [!]) and from that point on, the so-called "independents" worked for Germany's defeat. On December 2nd, 1914, Liebknecht voted against the war loans and worked openly to undermine the German people. Until well into November 1917, it was relatively easy to bring such subversive literature into Germany, mainly from Switzerland. The five-page "Manifesto of the Russian Social-Democratic Labor Party," published in German on August 26, 1917, could be legally obtained through the post office and bookstores. It concludes with the following words: "Long live the international proletarian revolution[8]!" Our government abandoned the German people to themselves in an almost criminal manner and thus drove them into the arms of the Marxists.[9]

The Germans' peculiar tendency to want to prove everything and anything with tables and figures, to write long-winded scientific treatises and statistics, also had the opposite of the desired effect abroad.[10] Professor Schmidt summarizes his impressions of German war propaganda in a book titled: "Political Advertising in War". In it, he says, among other things:
"It is not surprising that our leading circles made mistakes over mistakes in the staging of official political propaganda, and it could hardly have been otherwise: for how were these men, who had always had always represented only the point of view of power and had never endeavored to gain a knowledge of the

[7] "German Censorship Book", censorship guidelines.
[8] Ernst Drahm and Susanne Leonhard: "Unterirdische Literatur im revolutionären Deutschland während des Weltkrieges." Stallingverlag, 1920.
[9] Emil Barth: "Aus der Werkstatt der deutschen Revolution", Verlag Hoffmann, Berlin. - Albert Haas: "Die Propaganda im Ausland", Verlag Kiepenheuer, Weimar, 1916. - Wolfgang Breithaupt: "Volksvergiftung 1914-1918", Verlag Köhler, Berlin und Leipzig.
[10] H. Coren in "Everybody's Magazine", April 1919.

soul of their own people, much less of other nations, how could they have known the secret laws of a pervasive, systematic propaganda? There has been plenty of work in the field of press propaganda... side by side... against each other...If our leading circles had decided in time... to establish a central press and propaganda office, not only would a lot of money have been saved, but... a more unified, purposeful, and clear influence would have been achieved."

If we, after winning so many victorious battles, ultimately collapsed, it was not because of the greater skill of the other side, regardless of the field, but because of the lack of political leadership in Germany. No Clemenceau and no Lloyd George arose for us, and because of that we collapsed. Only one thing can be said about Bethmann-Hollweg, Michaelis, Count Hertling and Prince Mar of Baden: they were not political leaders.
The following must be clearly emphasized: it is not the failure of transmitting German propaganda effectively, or the particular effectiveness of the enemy covenant propaganda that bears the sole blame for the collapse; Propaganda does not fight the battles alone, which would be an exaggeration of its value when measured against the heroic deeds of our field gray men. But propaganda is a valuable weapon in any war, and this weapon can inflict more serious wounds than any projectile. The Wilson speech on the Fourteen Points is of such far-reaching importance in terms of propaganda that one can confidently assert that for the Western powers, the speech was as great as winning a battle in which several thousand soldiers would have died. (Leaflets with the "14 Points" were dropped en masse over the German front. [!])
For every nation, political leadership is the most important thing, because good political leadership is essential to find the ways and means for successful propaganda.

The situation was quite different for enemy states. Here, propaganda had found a disproportionately favorable soil; it was above all France that, supported by its centuries-old tradition, was already at the spearhead in purely organizational and technical terms. The aforementioned supporters of French cultural propaganda were immediately after the start of the war brought together in the "Maison de la Presse". This was the center for waging the war, its existence, let alone its effects, of which the German people had absolutely no idea.
Thus the ancient slogan of French propaganda, the divine mission of France, also fulfilled its task.
Its strategic deployment at the moment the Germans declared war was admirable. The mobilization of the troops, which was carried out according to a plan that had been laid out years before, without a hitch and with attention to even the most minor details, was as punctual as the German deployment of troops. The establishment of the enemy alliance propaganda worked and succeeded. What the Maison de la Presse meant for France, the "Crewe House" meant for England. This, too, ensured that the popular mood of the whole world took the direction that suited the Western powers.

George Creel explains the purpose of this propaganda in the USA:
"What we needed was not just unity on the surface, but a passionate belief in the justice of America's cause, welding the people of the United States into a white-hot mass."[11]

But any means were justified in order to achieve this propaganda success.

In the instructions for propaganda, Crewe House mentions:[12]
"Creating a 'favorable atmosphere' is the first goal of propaganda."

[11] Prof. Schönemann: "The Art of Mass Influence in the United States of America", 1924, Deutsche Verlagsanstalt, Berlin, Leipzig.
[12] by X.: "Secrets of Crewe House", published by Weichert, Leipzig.

This is a reference to the words of the first President of the United States, Abraham Lincoln, who expresses a similar thought in his memoirs when he wrote:
“A drop of honey catches more flies than a whole gallon of bile.”

It is the same realization that the ancients already had when they taught:
“The way to people's reason is through the heart, so first make friends with those you want to influence.”

For Crewe House, propaganda is:
“The presentation of a case in such a way as to influence others.”

The truth is not so important here, because:
“Indifference to the truth is a hallmark of propaganda. The truth is only valuable to the extent that it is effective.”[13]

But the opponents' indifference to the truth became a blatant lie:
“...a lie that only through the absolute, brazen, one-sided stubbornness with which it was told, combined with the emotional, always extreme attitude of the great people, was taken into account and therefore could also be believed... At the beginning it was seemingly crazy in the audacity of its assertions; later it became uncomfortable and was finally believed.”[14]

German propaganda is not supposed to present the people with the “objective” results of scientific research and then leave them to draw their own conclusions. For one thing, the masses are not educated enough to think. Secondly, however, there is the all-too-real danger that the German, with his morbid sense of justice, is all too easily inclined to give others the advantage over himself.

Adolf Hitler explains the tasks of propaganda as:
“...e.g. not a weighing of the various rights, but the exclusive emphasis of the one right to be represented by them.”[15]

The saying “lies don't travel far” also applies to propaganda. Even if they supposedly go around the world very quickly, for us National Socialists, truth is still the first and most important principle in propaganda. During the war, and even today, this principle does not apply to the propaganda of the former Western powers. The maxim attributed to the Jesuits, “The end justifies the means”, determined the unscrupulous choice of means by the French just as much as it did by the English, who rightly came up against their motto: “Right or wrong, my country!”
Both nations were endlessly inventive[16] and nothing seemed too absurd, too ruthless or too mean for them not to use. They used all available means without hesitation to end the war as quickly as possible, and it must be admitted that, despite all its horror, this procedure must be described as the most humane. In a war in which nations fight with each other over their right to exist, words such as decency, morality, beauty, and consideration no longer have any justification. The way of fighting that leads to the goal the quickest is the most humane.

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[13] Encyclopedia Britannica
[14] Adolf Hitler, “Mein Kampf”, page 201, 202, 203.
[15] Adolf Hitler, “Mein Kampf”, page 200.
[16] To give just one example among many: a certain Morris, half Hottentot, half English, was supported by a private ([?] private?) (English?) side in the fight against the Germans in the Hottentot War. This bastard, who even after the suppression of the revolt in South West Africa still held an influential position among the natives, was brought to Flanders by the English during the World War to witness the “defeats” of the Germans. (Hans Grimm: “Das Deutsche Südwesterbuch”, p. 33.)

All this should have been known to our official “propaganda agencies”, for the same methods that were used against us in 1914-1918 had been in use for decades, and in some cases for centuries. The English, Americans and French used the means of atrocity propaganda in all their many wars to discredit the enemy. The French painter [Gustave] Doré (born 1833 [actually 1832], died 1883 in Paris) shows in his pictures all the details to be applied for successful atrocity propaganda. At that time, this propaganda was directed against the English (pictured below).
But you don't even have to go back to the last century.
In 1901, the French left-wing satirical magazine “Assiette au beurre” included a picture from the English “concentration camps” in South Africa, where prisoners were seen burning miserably on the electrically charged fence wires.

If one wanted to recognize the entire intellectual attitude of the war poster propaganda in one poster at a time, one would perhaps be able to select the following three. (Posters on pages 22, of the wounded warrior; page 17, of the charging Frenchman, and page 19, of the machine gunners.)

For Germany: that of the wounded warrior. For the artist, it is self-evident that only the reminder of the sense of duty is needed. He knows that strong sense of duty, which led the Governor of Tsingtao to say the words[17]:
“Stand up for the fulfillment of your duty to the utmost!”,
is so firmly rooted in every German that he considers further explanations to be superfluous.

“On les aura!” is perhaps the most representative poster for the French. It expresses an almost religious enthusiasm, which is fueled by the prospect of revenge. It exudes the same uncompromising determination with which Clémenceau also responded to the question of the war goal in spring 1918 when asked in front of the French Chamber:
“...I am waging war and nothing but war!”

[17] Mener-Waldeck, Governor of Tsingtao, in a telegram to the Kaiser in the fall of 1914.

For the English, it is the poster: “Feed the guns!” It is sober and equally free of enthusiasm, as well as of the idea of “Prussian fulfillment of duty”. It is purely focused on achieving the goal and shows simply and clearly the path, albeit one that is full of sacrifice, that must lead unconditionally to victory.

More or less beautiful, good, artistic or moral: the enemy bond posters were the better ones, because they were the successful ones.

Chapter Three
The Freikorps and the Election Posters

"Even if we are only a few at first...we will make it!"
Albert Leo Schlageter, assassinated by the French on May 26th, 1923, on the Golzheim Heath, after being betrayed by the Marxists.

The collapse of the previous form of government brought Germany into the whirling danger of a Bolshevik flood. To combat this, as well as the threat of an incursion by "irregular" Poles in the border districts, particularly in the east, the formation of the Freikorps was called for. These were led by former active front-line officers and were responsible for maintaining the new form of government internally, as well as for the security and preservation of the borders externally. These troops did not enlist with body and life to keep a government that was completely opposed to their thinking and nature, but to save Germany from complete collapse. They did not serve any party but their fatherland. When Mr. Ebert was later praised for having saved Germany from slipping into the Bolshevist swamp, one can only wonder whether this was accomplished with troops that were composed of the Social Democratic or Center Party. No, these people were far too busy "governing" – making speeches – to be able to fight. What saved Germany from destruction was accomplished by patriots, not party fanatics. In the new Reich, which was first consolidated by these nameless heroes, they were no longer needed. Not only were they forgotten when it came to giving thanks, but the people were also expected to forget them. The memory of their deeds became a burden for the government. Even if it could not be undone that it was Freikorpsmen who preserved large parts of German territory for the Reich, the government wanted to at least hush up the fact of their existence. Remembering these struggles could have easily awakened echoes in the people.
The love for the fatherland, which after four and a half years of horrific war was still strong enough to call on its supporters to fight for the threatened Reich, could not be extinguished by the Jewish and pacifist rulers. These men knew only one thing, and had one thing in mind: Germany!
They were always there when their threatened fatherland needed defending. They threw themselves at the enemy wherever he dared approach German territory. Denied and cut off from any support from the Reich, they were left to their own resources and drew the strength for their actions from the conviction: "Germany must live, even if we must die!"
The battlefields of "Annaberg", "Essener Wasserturm" (Essen Water Tower) and "Golzheimer Heide" epitomize their spirit and existence. Those of these men who remained alive have remained fighters for Germany. For them, there was never any question of "why", not during the world war and not later either. When Adolf Hitler emerged as the leader for Germany's renewal, they followed him; they felt that they belonged with him in this most selfless struggle for "we", the German people.

When the posters called for the defense of Germany, it was clear that their authors took for granted that the spirit that inspired them was also present in the others. They were calling only for volunteers, for German thinkers.
For our time, these calls are still inadequate due to the terms we have been taught by the NSDAP. But the spirit that created them is at least finding expression. The main components for effective poster propaganda are undoubtedly present. Even if no poster is yet perfect, several of them contain everything needed for a good poster when all the components are combined, with two examples seen below.

The poster “Protect your home, your wife and your children! Enlist soon!” is particularly good, because it contains the three important components: the enemy, the defender and what needs to be protected.

These posters stood in contrast to official propaganda, which was possibly even more foolish and unimaginative than the wartime advertising – if that is at all possible. (The poster referenced seen below.)

I would like to draw special attention to the poster depicting the two soldiers on Page 30, the German and the French Moroccan. Here the Jew A.M. Can was once again unable to deny his race while "carrying out his assignment". Where in the world is there a strong man who, held in such a stranglehold by an enemy, would not risk the necessary saving blow? This thought did not occur to the Jew – he trembled so much at the mere suggestion of such things that it really could no longer come to rational conclusion.

At the beginning of the war, England only had a mercenary army. Here, as in the United States and in post-war Germany, volunteers had to be recruited through advertising. However, neither England nor the USA were threatened at their borders; so it was that the specific element of immediate occupation that was present in post-war Germany was left out of Anglo advertising. In the Anglo-Saxon countries, the way to a man's heart was sought and found through her women. She invoked his chivalry - she only wanted to talk to "those boys in khaki", etc. It was an appeal to male courage and vanity, and it worked so well that young, strong fellows in English cities could soon no longer walk the streets in civilian clothes without being surrounded by a crowd of young girls asking them, "Why aren't you in khaki yet?"

From an artistic point of view, these posters are almost horribly kitschy. But that is precisely what makes an impact on the Anglo-Saxons. This kitsch is a true reflection of the whole phoney emotional world - the same mentality - which they also express in the well-known sentimental films of Jewish film producers.

A propaganda measure must take into account all human impulses if it is to achieve maximum effectiveness. It must, as it were, touch on all the fibers of the human soul if it is to appeal to the different emotional points in each individual and make them vibrate. Every human thought contains the concepts of the will to preserve, to assert, and to multiply. In their variations, they are a thousandfold different, and offer just as many points of attack for skillful propaganda. How the concept of attention can be increased by way of consideration, respect, affection, love, and even self-sacrifice, is exactly the same with the other human emotions.
These principles are the same all over the world. However, the form and content of the external results of conscientiously following these basic rules are not the same. English and American posters calling for volunteers to join the army are excellent examples of the art of appealing to people's will by appealing to their human drive. Particularly noteworthy here is a series of American picture posters, which are kept very simple. The “American soldier” is addressed here in seven different presentations.

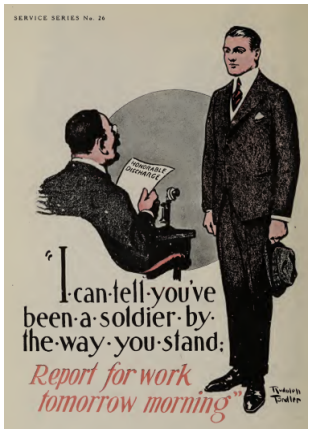
Picture 1: The soldier, himself in civilian clothes, stands out favorably from the civilian, who has not served in the army, due to his radiant appearance. (Psychological explanation: instinct for recognition, vanity.)

Picture 2: The pipe dream of every American, “to be one hundred percent,” is nicely illustrated here by the drawing, the title of which is: “Coming events cast their shadows before them.” (Same explanation as for picture 1.)

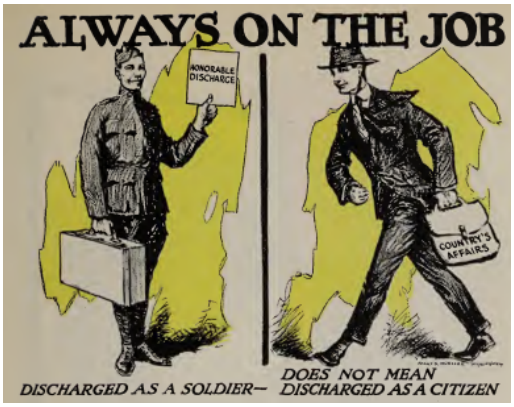
Picture 3: The picture shows a man standing in front of a mirror, looking at his former self and saying the words: “Gosh, did I ever look like that?” The title of the poster is: “If only we could see ourselves!” (Same explanation as for Picture 1.)

Picture 4: “Which of the two will make the better citizen? Which of the two would you give a job to?” (Psychological explanation.: instinct to preserve, instinct for recognition.)

Picture 5: The seated boss holds the note of an “honorable discharge” in his hand and says: “I can tell you’ve been a soldier by the way you stand. Report to work tomorrow morning!” (Psychological explanation.: instinct of preservation.)



Picture 6 (page 65, top): “Always on the job!” The uniformed man on the left is once again holding up his certificate of “honorable discharge”. The words below read: “Discharged as a soldier - does not mean discharged as a citizen.” On the bag carried by the person on the right are the words: “Country’s affairs”. (Psychological explanation.: Instinct to preserve and maintain.)



Picture 7: The caption reads: “They are proud of you, be proud of yourself too!” (Psychological explanation.: need for recognition.)

The same thoughts are expressed by the English posters, two of which in particular deserve the verdict of “Very good!”
The first inscription reads: “For the glory of Ireland!” Pointing to burning Belgium, the woman asks the hesitant man: “Will you go now, or must I?” What man could possibly refuse at this point? Anyone who still has even a shred of honor and male pride must now take up arms.

The same psychological moment is taken into account on the next poster.

With foresight, the poster designer has evoked the post-war period with its memories of the World War and the telling of heroic deeds and experiences. The little girl is looking at a war book and the little boy is playing with tin soldiers. These children now ask their father: “Father, what did you do in the Great War?” A question so natural that it has surely been asked hundreds of times by children of all nations to their fathers. It is this naturalness that must stir the conscience and sense of honor of every upright man. Should the father make such a dishonorable confession that he was not there? After all, it was not anything other than selfishness that prevented the man in 1915 from voluntarily enlisting in the army.

The next two posters below, meanwhile, do not perform this desire effectively. In particular, the poster aimed at sailors could have been much more effective if it had retained the same idea.
The illustrator was probably thinking of an event that we ourselves have already experienced. Outraged to the core by the newspaper report, the paper is angrily thrown to the ground, the coat is put on, and off we go to the aid of those who have been threatened, as we have just read. The process as such is perfectly explainable, but artistic skill is lacking.

In every nation, the concepts of honor, international standing and freedom are the highest ideals. The only differences are in the individual's external perceptions of these goals; the means by which these lofty goals must be defended are equally diverse. It has already been pointed out that one can be a propagandist when he not only recognizes the nature of his people but is also able to portray it effectively to them. It must be added here then that the propagandist must pursue the feelings of the people in the most loving and thorough way in order to find out what is universally valid for the people entrusted to him. It is impossible to rely on external appearances and to take action on that basis, especially in the face of a

threat to the existence of the nation through war or revolution; in those times a true knowledge of the people is indispensable. One recalls the time before the outbreak of the World War, when the leading Social Democrats of the world agreed at their congress that they would make war impossible by refusing to grant war loans. The leaders of German Social-Democracy also believed that they knew their followers well enough to keep them under control. And yet, in 1914, when the Entente attacked Germany, they had to watch as these masses followed their blood and took the side of their brothers, all of whom were inspired by the ardent will to defend their fatherland. If Germany had had even a fraction of the propaganda organization that the lying "Encyclopaedia Britannica" claims the French had, the war would probably have had a different outcome.

In the event of a future threat to the Reich, this means that propaganda must ensure that the natural feelings of the people, which are openly and clearly revealed by such elementary events as the outbreak of war and the like, are preserved and even increased. **Every means serves this purpose** [emphasis by the author]**.** The people must not idly leave the defense of German soil only to those in the trenches, in the air or on warships. Every man, woman and child must be imbued with such an unbending will to destroy those who threaten Germany that everything else is forgotten. The spirit of Langemarck[18] must remain alive in the whole nation **until the enemy is destroyed.** It also means that the full gravity of the situation must be relentlessly shown to every single person in the nation. It cannot be allowed that, as in September 1918, the nation is again shaken to its very foundations by the realization that its situation is much more serious than it had been presented to it so far.

It is precisely on this point that the former German Crown Prince comments in his "Memoirs":
"The lack of sincerity and truthfulness towards one's homeland, based on a mistake in reasoning... has taken a heavy revenge. With the soporific opiate of eternal reassurances that everything is for the best, one strains the achievements of the individual and of an entire people to their utmost. More forceful is the honest reminder that a tremendous task must be accomplished in a life-and-death struggle, that this struggle is proving harder than any that a nation has ever fought through. With the ups and downs of its phases, not a nerve must relax, not a soul be left behind, if all is not to be lost."[19]

It is a shame that these insights have come so late. No, as right as the quoted words are, one thing has been forgotten: that a nation needs leadership, and that this leadership was missing. Jews, emperors and crown princes may have had the power, but the German nation did not have leadership until January 30, 1933.

[18] The "Spirit of Langemark" is known today as the "Myth of Langemark". It relates to a costly conflict on the 10th of November, 1914, during the First Battle of Ypres, when a war report from the Supreme Army Command recounted how regiments broke out into the slogan "Germany, Germany above all!" when charging into French positions.
[19] The Jew Karl Rosner: "Memoirs of Crown Prince Wilhelm", page 308.

Chapter 4
The Development of Poster Propaganda From 1919 to 1933

The fight for domestic political power began with the January 1919 elections to the National Assembly. Each party tried by hook or by crook to get a large number of deputies in this constituent body - so everyone promised everything, with each party having their promises under a particular banner. There were the conservatives, proudly calling themselves the German National People's Party, who told the voters that voting left meant entering the abyss; the Marxists, meanwhile, appealed above all to women, evoking the horrors of war, although not nearly as skillfully as the French do in their posters. On the other hand, they rejected the accusation of being against religion. The other parties, depending on their political orientation, align themselves with one side or the other. The Bavarian People's Party ties into the Munich Council period and sowed enmity and hatred against the rest of Germany; political Catholicism believed that the time has come to break away from the empire under the guise of "Los von Berlin!" (Away from Berlin!)

The propaganda remained fairly unchanged until the first Reichstag election in June 1920. The right-wing parties invoked the ghosts of the great past; on the posters of the DNVP [German National People's Party] and the DVP [German People's Party], the figures of Bismarck, Frederick the Great and Queen Luise conjure us to vote, for these parties of all things. Nothing has changed for the others - only the USPD [Independent Social Democratic Party of Germany] had emerged on the scene with the truly very bold claim that it would have saved Germany from certain destruction with its armed workers. All the parties, however, presented their alleged achievements to the people in their posters in order to persuade them to vote for them again. Not so the newly emerged KPD [Communist Party of Germany], which had been founded on January 1st, 1919 as the "Revolutionary Communist Workers' Party of Germany" by the Jew Radek-Sobelsohn. From its first appearance, it fought with such force and vehemence that only the NSDAP, and this alone, found an opponent and eventually defeated it. For the time being, however, not much was known in the Reich about the NSDAP, which was founded in Munich on January 5th, 1919, and so the KPD directed its fight against capitalism.

The next Reichstag election in May 1924 already showed a rather different picture. The hurricane of inflation had passed over the German people. In addition, news had come from Bavaria of a failed putsch in connection with the repeated name of Hitler. The voting public had less interest in this. Only the KPD, which had probably recognized the dangerous enemy first, called for violence against the "swastika rabble", and also against all the other parties.

The SPD [Social Democratic Party of Germany] had ended up in a stagnant situation; it lacked the will to fight. The German Democrats discovered that it was their Dr. Schacht alone who saved the currency. It finally took until April 1925 - the second ballot for the Reich presidential election - before the Center challenged this rescue.

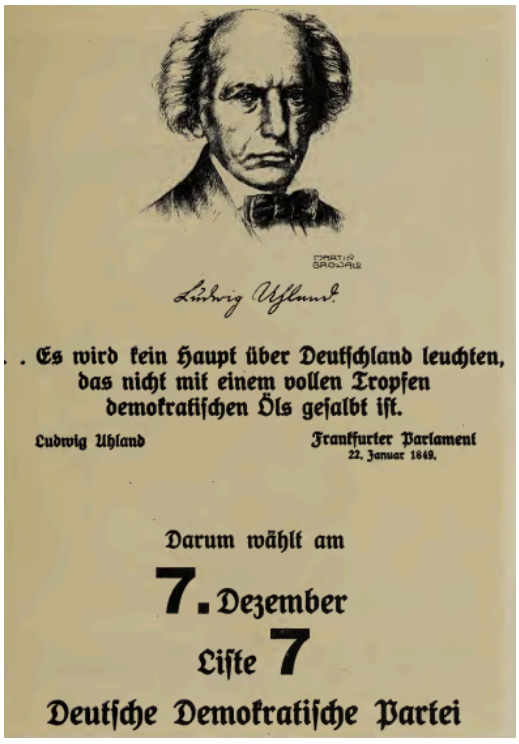
For the time being, the Center still saw the fulfillment of its political task in a zeppelin flying over the free German Rhine. (Now that this goal, as demanded on the poster, has been achieved, the justification for the continued existence of this party has finally been clarified.) (See Page 137.)
In principle, however, the following must still be stated in this regard: the "liberation of the Rhine", as seen by the Center Party and as it was later carried out by Mr. Stresemann, was not a liberation. The fact that the occupying troops withdrew from this area was due neither to the outstanding or even mediocre talent of any German statesman nor to the "decency" of the French, but solely to the fact that the occupying powers themselves, despite their best efforts, saw no possibility of staying any longer. The Rhine was not freed until 1936, when German soldiers marched into the Rhineland on March 7th, 1936, on the orders of Adolf Hitler. **Only the Fuhrer made the German Rhine free again!**

The DVP fights (?) against Versailles, while the DNVP brings up the old record and lets Mr. von Bismark appear in his characteristic Cuirassier uniform as a royal-republican pointsman.

In the last few years, the incompetence of the left had become quite clear. The people had turned to the right in the deceptive hope that the rulers of the imperial era would also bring back the "good old days" themselves. In the December election of 1924, the SPD, DDP [German Democratic Party] and Center

Party united to form a common front. The high intellectual values that were united as a result of this are shown in a poem that celebrated this new alliance.

This hardly changes the already familiar image of poster propaganda, except that the DDP dared to depict the figures of the 48 revolutionaries as champions of their Jewish interests.



The next imperial elections were due because of Ebert's death. On March 29th and April 26th, 1925, the two ballots for the imperial presidency took place. Hindenburg was elected, who also received the votes of the NSDAP in the second ballot. From the point of view of poster propaganda, these elections were uninteresting. Their propaganda was also quite similar to that of 1932 - the individual parties merely put pictures of the men they had chosen as Reich President on their posters. In 1932, it was particularly noteworthy that the SPD broke with this pattern. (The answer to the question of "why" is perhaps best answered by the book by Dr. J.D. Leers: "Juden sehen Dich an".) They produced a drawing, the idea for which had been stolen, of a man at the wheel, with Ebert's shadowy photo above it.

The election campaign leading up to May 20th, 1928, showed the same old pictures. After the right had, so to speak, regained a firm foothold in the Reich with the election of Hindenburg as Reich President, it was only natural that the Reds of all shades portrayed all the damage that occurred as a natural consequence of this "right-wing government" and thus tried to rally all dissatisfied elements under their banners. The election also showed a corresponding result: losses for all right-wing parties, and increases, some quite considerable, for the SPD, KPD and the Economic Party.
If the recently lifted ban on Adolf Hitler speaking had not yet had an effect on the May election that had just been discussed, things looked much livelier in September 1930; above all, the SPD, which was so rudely awakened in Thuringia that it even fell from its ministerial chairs. The first National Socialist minister, [Wilhelm] Frick, was now a popular target for the next few months with the vilest accusations. In fact, the tone of the SPD's election campaign degenerated into a truly Jewish-hysterical screeching. The posters were full of the most obscene insults, slander and defamation. Even the KPD, despite its considerable experience in this area, was unable to outdo this flood of filth; this was, however, probably less a matter of ability than of the less abundant financial resources. The DVP was outraged by the form that the political struggle had recently taken. The fact that people have lost their lives in these confrontations is causing them to express moral outrage instead of ensuring that the Communist murderers are finally stopped. The appearance of the German State Party was both new and highly encouraging. (It emerged from the "Jungdo" [Young German Order] and "Democrats". These "young people", as they called themselves, were far ahead of their fathers in terms of poster propaganda - as far as one can speak of the spirit.

The NSDAP propaganda showed a constant and unstoppable growth. For them, there was no election period during which propaganda was the only thing that was done, as there was for the other parties. Here, the avalanche of rallies rolled incessantly, and the posters for these were only replaced by posters for when elections came around.
A year and a half passed, during which Mr. Brüning ruled, before the next Reichstag election. Despite the strongest terror on the part of the government, every election in the Reich shows an increase in NSDAP voters. As a result of the Thuringian election, the SPD realized that it had to take action. In December 1931 it created a battle cry and a symbol. The call “Freedom!”, especially from this party, was bound to have an effect on the laughter muscles. However, the symbol of the “free arrows”, which strangely point to the bottom left and thus unintentionally also clearly indicated the future of this party, was created just as spasmodically as this call. This new symbol was used quite frequently, especially by the NSDAP, for whom it provided an inexhaustible source of new ideas for ridiculing their opponents. For example, the “three arrows”, which looked like posters and were daubed on houses with chalk, were transformed into umbrellas with a few strokes. Another method was to paint the “free arrows” on the walls as being broken by the swastika. However, this idea did not work quite as well as the first one. However, apart from the disadvantage of being more obscure, it had the great advantage of showing the symbol of one's own party as victorious. Thus, after constant battles, not only of a parliamentary nature, the Reich presidential election was held, in which Hindenburg, “the savior”, finally won in two rounds of voting.

There is not much to report on the posters from this election, except for the tastelessness of the so-called Hindenburg bloc celebrating their triumphs in poster propaganda. The NSDAP poster “Against Hunger and Despair” by the illustrator Mjölnir-Schweißer, which was much disputed in the party's own ranks, made a strong impression. In May 1932, Brüning resigned, and on June 4th, the Reichstag was dissolved, days after von Papen was declared Reich Chancellor. The promise of toleration made by Hitler was used by the left-wing parties in the subsequent election campaign to belittle the NSDAP. One very impressive poster was that of the KPD, “Who pays?”. In this extremely difficult situation for the NSDAP, its propaganda was mainly limited to the slogan: “Fight corruption!”, which was met with the greatest understanding among the people. The six weeks of Papen's government that remained until the actual election did not yet have as great an influence on the mood of the people as the left-wing parties wanted to achieve through their propaganda.

It is worth noting that events of far-reaching significance, such as the lifting of the ban on Hitler speaking and the certain toleration of the Papen government by Hitler, always require a certain start-up time before they are properly understood and evaluated by the people.
Thanks to its endless agility and not least the Führer's flights to Germany, the NSDAP succeeded in winning two hundred and thirty seats in the Reichstag in the election on July 31st, 1932.
The next election, on November 6th, 1932, saw the NSDAP in the strongest fight of its life, while the right-wing parties saw the skies open and the black, white and red posters on every pillar. Just after the swastika flag had won the right to take to the streets and forced the red flags into a defensive position, the flags of the Second Reich, which had been fearfully guarded from any contact with daylight for so long, suddenly reappeared. The DRVP in particular was proud of its Minister Hugenberg, whose irrepressible creative power was revealed to the astonished people on thousands of pillars. It is understandable that the Center was much too proud, proud enough to boast that the Center was always only for the people and that it will always fight parties that only care about big business, etc. The SPD apparently felt quite insecure and sought help from the KPD, to which it proposed a united front against the threat of reaction. This proposal was rejected by the KPD, with the spiteful remark that Hindenburg's election had come about with the help of the SPD. But together, they blamed the NSDAP for the emergency decrees of the Papen government.
The NSDAP was in the midst of a superhuman struggle. By uncovering the negotiations that the German Nationals were conducting with France, it showed the people the true face of these demagogues. The Papen government was proven to have owed the money for its job creation plan - in principle stolen from the NSDAP - to the Jew Goldschmidt. The NSDAP. fought against caste hatred and caste spirit and the German people were temptingly painted the picture: “Work in every hand!” Despite the combination of many extremely adverse circumstances, the endlessly active NSDAP. managed to hold its own with no more than just under 15% of the vote, while the DRVP. recorded a 35% increase.
Reactionism sensed the mood of the morning air, but the wind that then came from the land of Lippe [1933 Lippe state elections] blew away the clouds which obscured the glory of the rising sun.

Hitler became Reich Chancellor.

The “Day of the Awakening Nation” and even more the election that took place on the following day, March 4th, 1933, showed both reaction and Marxism that their time in Germany had passed. The SPD still tried to explain in their posters that they had never had any power, but these lies were no more believed by the people than those of the Center Party, which now declared that it had always been completely national. The NSDAP posters expressed the firm conviction that Adolf Hitler would succeed in making Germany great again, and the people, who had come to know the Führer through his great rallies throughout Germany, believed him and gave him their vote.

From this breakdown, it can be seen that, as a result of their “militant” attitude, the Radical parties ultimately found themselves standing alone. The book by journalist Knickerbocker, “Germany this way or

that way?" presents the view, shared by the outside world, that in reality the only other form of government possible for Germany was National Socialism or Communism.
In this fight, the one who had the better weapons had the means of victory. These were not revolvers and brass knuckles, even if the Marxists, who were promised and seduced by Jewish materialism, assumed that they were, but love for one's people and country. It was this love for the nation and the country, together with the unswerving devotion to duty and the stronger Weltanschauung, that enabled the German army to achieve unparalleled victories and heroic deeds in the World War; it was the same weapon that made the idea of National Socialism triumph over all its enemies in the years from 1919 to 1933 and thereafter.
From the blood and love of the German people, the National Socialist Weltanschauung was born, and the love for the nation and the fatherland that it kindled in its adherents only grew stronger in the ranks of the young National Socialists when they were threatened, beaten, and murdered. They not only arose again and again, but through them the barriers were finally broken, which world Freemasonry and Jewry had striven to erect through decades of criminal work – and still are.

Chapter 5
Propaganda Posters From Various Political Parties

Posters appeal to the masses like almost no other medium - quite literally, it is meant for the man on the street.
Considering the quantity of the available posters, even the uninitiated observer will realize that they fall into two completely different groups. On the one hand, the group of the inactive, uninspired propaganda of the bourgeois parties; on the other hand, the militant "radical" parties of the extreme right and left.
The bourgeois parties, like the SPD, have not recognized that the value of a poster is based solely on the effect it has on the masses. They believed that they could compensate for their lack of a world view by expending material resources.

But the simple-minded man cannot be kept in captivity by hollow phrases for long, or at most only until someone comes along who is of his own flesh, and speaks the language that also speaks to his heart.
Luther – 400 years ago (!) – already knew this and acted accordingly.
Our middle-class people, "these guardians of the nation's most sacred goods," believed that it was enough to show the people images of pious, God-fearing people on their posters, as an example to tear them from the clutches of the godless movement and hostility to the state.
They made up for their lack of spirit with indecent sentimentality and put up posters like "We stand by the word of God!"

As beautiful as the painting by Haus Thomas is in itself, the poster, combined with the gaudy call to vote for the German national party, looks outrageously kitschy.
Against such a tireless and devious enemy, as the godless movement driven by the communists represents, only the sharpest weapons will do. If one really wants to avert this danger, then it is necessary to show the enemy in his most natural form, to awaken again and again their aversion and combative instincts against it, and finally to present himself or the party as the leader in the fight against these enemies. We see quite clearly the attempts of our German nationalists to implement this in the Austrian "Christian Social Party". The poster "Rote Erziehungsfrüchte" ("The Fruits of a Red Education") shows here, hauntingly, where it leads to, and to whom the godless movement continues to spread to the most. To judge this poster, it should also be considered that the population of Austria was predominantly Catholic, and that a factual report as presented here would certainly have aroused great disgust.

The poster "Denkt an den 15. Juli!" (Remember July 15th!)[20] also shows in a similarly strong form what needs to be fought against.

[20] This incident refers to a riot in Austria on July 15th, 1927, over the acquittal of right-wing agitators who had shot a war invalid and a child during a previous rally. By nightfall the Austrian Palace of Justice was set on fire, 89 people were dead, and hundreds were left injured.

Our party could still learn a thing or two from them, not as much their policy, but from their skillful propaganda.

The SPD's propaganda is similar to that of the purely bourgeois German parties. This is not surprising, especially when one considers that it never had to fight for its survival. Although it was partly responsible for the collapse of 1918, it did not actually bring it about. After that, its deputies sat in the government and in the state offices and had no need to assert themselves as officials.
The evil Jew Kurt Tucholskn[21] once asks in his "Exercise with Imaginary Quantities": "A Social Democratic Party has 0 successes in 8 years. In how many years will they realize that their tactics have failed?"
The situation could hardly be presented better or more concisely.
The official party leadership never realized it. If someone in their own ranks noticed that something in the party was not going as it should, they were willingly given columns in the party publications, but nothing was actually done to change course.

For example, Mr. Sergei Tschachotin, who, in the "Socialist Magazine", 38th year, in the May 9th, 1932 edition, talks about the "technique of political propaganda":
"...Our posters are usually not dynamic enough, often quite obviously coarse, unfashionable and kitschy - for example the famous donkey on the lectern: you couldn't make up anything more stupid...
Unfortunately, most of the posters produced by the party's advertising center were a complete failure, and belong to the category of negative intimidation theory: a skeleton with an SA bowler hat; a map of Germany covered with crosses and the inscription at the top: The Third Reich! In certain circles, one still cannot get away from the tendency to paint the devil on the wall. ... One believes that one can get by with the old slogans of the pre-war period... And that is why the SPD. ... in the consciousness of post-war youth, has increasingly become a party of the settled and satiated, from which they turn away to seek a new goal."

Comrade Walter Glenlow expresses a similar sentiment in an article in the journal "Neue Blätter für den Sozialismus" in 1932:
"...spirit, drive and knowledge are also things that are far removed from Social Democratic agitation."

[21] Kurt Tucholskn: "Deutschland, Deutschlands über alles..." 1929, Neuer deutscher Verlag, Berlin.

Nothing much more needs to be added to this description.
These parties were really not the ones called upon to fight for the rise of the German fatherland.

The situation was different for the so-called “radicals”.
Here, on the whole, they were representatives of world views. No matter whether they were ultra-right or ultra-left, both have a combative spirit and an idea for which they live and also die; it is clear that such an attitude has an effect on their posters.

Let us first consider Communism.
This is not the place to discuss the ideology. To understand how the KPD poster came about, it is sufficient to highlight a few points.
Russian-born Communism never lost its typical Russian face, even after it was transplanted to Germany. For centuries the Russian has been a martyr. Under the rule of the Czars he was the bearer of a popish religiosity, so to speak; now he is the bearer of a Soviet, Communist religiosity. The rulers of the new Russia have, with the ability peculiar to Jews to empathize with the souls of others, made excellent use of this trait of the Russian. They were careful not to shake the fundamental characteristics of the Russian people. They knew how to direct the religiosity that has become a part of the Russian's life towards a different goal.
Whereas the Russian had formerly believed in heaven as a place to which he would go after a period of suffering of varying length, and where he would finally receive the reward for his life spent in oppression and humility, the Jews simply substituted the communist empire for the popes' heaven - they replaced the spiritual with the physically tangible.
The task and mission of the Russian, they explained, is to pave the way for the salvation of humanity.
The path remains the same: oppression, hardship and torment.
Compare the iconography (picture veneration) of the Czarist Russians with the way in which in the Soviet empire makes a god out of the masses. (Posters page 101 and 102 from the work of René Fülep Miller: “Geist und Gesicht des Kommunismus”)

You don't smash the form, knowing that this is impossible; you just give it a different context. This is a procedure that is by no means new, but was already used by the Catholic Church in the Middle Ages.
Compare the pictures in which the Russian godless movement translates the beatitudes in a way that suits them.

[22]

The design and colorfulness of these posters are completely aligned with the well-known and popular illustrated broadsheets and images of saints, of which thousands and thousands were printed in

[22] Translation of the text on the poster below:

Heading: The Beatitudes.

1. Blessed are the poor in spirit, for theirs is the kingdom of heaven.
2. Blessed are those who weep, for they shall be comforted.
3. Blessed are the meek, for they shall inherit the earth.
4. Blessed are those who thirst for truth, for they shall be satisfied.
5. Blessed are the merciful, for they shall find mercy.
6. Blessed are the pure in heart, for they shall see God.
7. Blessed are the peacemakers, for they shall be called sons of God.
8. Blessed are they who are persecuted because of righteousness, for theirs is the kingdom of heaven.
9. Blessed are you when people insult you, persecute you, and falsely say all kinds of evil against you because of me.

wide-ranging Russia. Even the most cursory observer does not yet notice the blasphemy inherent in these images, since the captions also correspond word for word with the corresponding passages in the Bible. Furthermore, the fact that they are printed in Cyrillic letters[23] ensures that the deception is as complete as possible.
When a simple peasant or a devoutly religious city dweller passed by this poster, which the organization of the godless movement had put up everywhere, he would surely have assumed that one of the old-believing priests wanted to give his conscripts an opportunity for edification; the people were then attracted to its message, who would certainly have refused to even let this kind of propaganda approach them. What is also noteworthy about these posters is the emphasis on the sexual side, which, as a primitive desire, never fails to have an effect on a people with primitive emotions.
In these two types of poster propaganda we see how the old concept of God is being eradicated by all means in order to replace it with a new god - the god named "Mankind". Just as the Pope was once the leader of the masses, so today it is the Jew.

In the case of Communism we have to deal with two distinct groups. On the one hand there is the ruling class, the intellectual, Russian-speaking Jews, with their servants, who are either consciously or unconsciously in bondage to them. On the other hand there are the masses of religious people. We have experienced, in our own nation, which is intellectually on a much higher level than the Russian, how a delusion, when it is systematically nourished and cultivated, can not only enslave a nation, but can also destroy its vision and kill its soul.
Deep within every human being lies the awareness of existence as a gift from a higher power. Linked to this is man's responsibility to existence, the feeling of being there to create and to work. In many cases it is only felt vaguely, but in some people it reaches its highest perfection. The examples of self-sacrifice, human love and love of country that we repeatedly encounter in the history of mankind speak a language that cannot be ignored by the thinking person.
This religious part is present in every human being, and its expression only depends on who touches it and lays it bare. Germany had the good fortune to find the leader of true humanity in Adolf Hitler - not so the unfortunate Russian people.

Once again: communism represents a world view that aims to falsify the vaguely felt, perhaps even unrecognized, sense of moral duty among the masses of a people. The "children of the devil", the materialistic world view, know only one goal: the subjugation of world humanity under the yoke of soulless, godless, materialism - represented by "Alljuda" [international Jewry]. In our country, too, the posters served this purpose, which were gradually to undermine and erode everything that still captivates the German people, and especially the politically inactive, about the concept of religiosity.
At this point, I would like to say that religiosity, of course, has nothing to do with ecclesiastical institutions, or any kind of confession. It is, as I said above, the feeling of responsibility towards the creator of all things, towards the highest being. Once this sense of obligation has been undermined or even completely broken, it is simple to replace it with something else.

What was done by force in Russia had to be attempted underground in Germany; this explains why more and more posters appeared on the streets of Germany each month that were seemingly non-political. These posters, advertising films, plays, revues, cabarets and nighttime entertainment, became increasingly brazen in their depictions; the goal of dulling the German mind was laid bare. Nudist advertising posters, displays of so-called scientific education, and morality descriptions in bookstores and lending libraries served the slow subversion of the German people.

[23] Cyrillic letters, an Old Church Slavonic script named after Saint Cyril, were used primarily for printing Bibles and other religious texts.

Das Gelübde der Keuschheit
Das Gelübde der Keuschheit
Jugendrausch
Venus im Pelz
wird die
große
Sensation
Gala-Film
Der Saal der sieben Sünden
Amboss-Film - Dworsky & Co.
Berlin SW 48
Atlas Film
Alraune
von Hanns Heinz Ewers
Die von der Liebe leben
Aus den Akten der Prostituierten
Esther Carena
Monumental Film

Wundervolle Plastiken! Tänze der Leidenschaft!
Ungeheurer Beifall! – – Einer sagt's dem andern!
16 Silver-Girls
in hüllenloser Schönheit
Ununterbrochener Betrieb
in den Pausen keine Pause
Attraktionen des Varietés und Kabaretts feiern Triumphe!
50 schöne Frauen im Badekostüm tanzen mit den Gästen!
Eintritt frei!
Täglich überfülltes Haus!
Jugendliche haben keinen Zutritt!
Steinmeier
Friedrichstraße 96 / Am Bahnhof
Komische Oper 8¼
Heute oder morgen
benutzen Sie den Abend
Berlins größte Theater-Sensation
anzusehen.
James Klein's
neuartige Revue
250 Mitwirkende
Zieh dich aus!!
Ein Abend ohne Moral in 30 Bild.. u. anderem:
60 Akt-Modelle
Die Jagd auf schöne Frauen
Erlebnisse mit einer 15jährigen
Badeleben im natürlichen Wasser
Das Riesen-Himmelbett
Die Frau mit der Peitsche
Sonnenbild und Nackttanz
Lebende Glocken und lebende Blumen
Parkett nur 4.50, Rang 3.50 M.
Vorverkauf ab 10 Uhr ununterbr. geöffnet.
Alhambra
Uraufführung
Reinhold Schünzel
in
Don Juan in der Mädchenschule
Kurfürstendamm 68
Komische Oper
James Klein's
Revue-Sensationsstück
Donnerwetter--
1000 Frauen!
Der Sensationstrick:
Tausend nackte
Frauen!
Theater am Schiffbauerdamm
8 Uhr
Die
Dreigroschenoper
8 Uhr
„Ein Riesenerfolg . .“
(Ihering im „Börs.-Cour.“).
Harald Paulsen
Rosa Valetti, Roma Bahn
Erich Ponto, Kate Kühl
Kurt Gerron, Lotte Lenja
Musikalische Leitung: Theo Mackeben.
Orchester: Lewis Ruth Band.
Norden 281 und 1141
Kartenbestellung ununterbrochen

The Jew was in charge of this work. He was everywhere: in the editorial offices of newspaper, book, and magazine publishers; in the offices of theater and cabaret directors; he promoted nude bathing and established lending libraries. The Jew was the "journaille"; he wrote, composed, scribbled, drew, painted and talked, in the "harmless" bourgeois entertainment literature as well as in the highly political election posters of the KPD. The Jew knew how to use all the registers of human passion, from joy to sentimentality, to influence the people.
Through doubt and ridicule, people were stripped of their old ideals, religiosity and morals, and they were quick to replace them with something new.[24] They knew full well that they had to leave no time for reflection if they did not want to doom their own work to failure from the outset. And that is why the

[24] Adolf Ehrt and Julius Schweikert: "Unleashing the Underworld."

KPD's posters became more and more threatening, compelling and imploring. (Communist members of parliament in the Reichstag, June 1920: 2 seats - November 1932: 100 seats!)
The people need heroes and enemies, but not compromisers. The man in the street wants something tangible, he wants to understand, he wants to have his say. The KPD's propaganda helped him to do so. Its activity, simplicity and boundless hatred made it successful among the people; and its failure was ultimately only because it was alien because it arose from purely material thinking. The moment an idea was born out of the people that was stronger than the communist worldview because it was native to the German people, the KPD was bound to collapse.

The open billboard propaganda ceased with the suppression of the KPD; not so with the underground subversive propaganda. Although the posters, books, films and plays, which were all too bluntly aimed at undermining morale, gradually disappeared, there are still plenty of these “cultural assets” that breathe the spirit of misunderstood freedom to the people. Finally, the illegal propaganda measures of the KPD, which have not yet ceased to this day, also belong here.
The large posters on pillars and walls are replaced by cigarette cards stamped with communist slogans.

The task that used to fall to the display of library books is now being taken over by camouflaged booklets, often reproduced photographically, that contain images and drawings alongside articles against the government.

«Andere Feinde weilen im eigenen Lager. Vielleicht sind sie noch mehr zu fürchten als die andern . . . . Das sind die Nörgler, die Wühler und der Feind in der eigenen Brust. Mancher, der der nationalen Revolution freudig zujubelte, versinkt wieder in Miesmacherei, weil er die Härte des Umsturzes nicht verstehen kann. Man haftet zu sehr an der Einzelerscheinung, trauert um das Schicksal abgebauter Freunde, ärgert sich, wenn die Butterpreise steigen und sieht darin einen Beweis des Misslingens der Revolution.»

Die Frauen haben in der Tat gelernt, an den Butter- und Margarinepreisen den Barometerstand ihrer Lebenslage abzulesen. Und wenn die Nationalsozialistin Else Frobenius noch so sehr um gut Wetter für Hitler bittet — viele Frauen wissen, dass die Nutzniesser der hohen Butter- und anderen Preise, die Grossindustriellen, Rittergutsbesitzer und die dicksten Nazi-Bonzen ihre unversöhnlichen Feinde sind.

Nicht einmal die faschistischen Zeitungen können das verhehlen.

Verurteilung werktätiger Frauen

Da erhält die Frau eines Maurers in Ribnitz (Pommern) drei Monate Gefängnis, weil sie gesagt hat: «Hitler hat die Fettpreise so hoch gemacht, dass man verbungern kann.»

Die 62jährige Sprachlehrerin Lucas (Süddeutschland) bekam 6 Monate Gefängnis, weil sie sich über den Luftschutz abfällig äusserte und die Behauptung aufstellte, dass die Winterhilfsgelder nicht bestimmungsgemäss verwendet werden.

Eine 70jährige Frau aus Kiel wurde zu 10 Monaten Gefängnis verurteilt, weil sie sagte: «Hitler und seine Partei haben überhaupt nichts ausgerichtet.»

Auffallend ist die hohe Zahl der schon *in vorgerücktem Alter* stehenden Arbeiterfrauen, die verurteilt werden. Sie kennen die Vorkrigszeit

von den Einkerkerungen und Hinrichtungen und rufen zur Befreiungsaktion für ihre eingekerkerten Klassengenossen auf. Da stehen die Frauen mit in vorderster Front, sie gehören zu den festesten Kadern der illegalen Roten Helfer.

Wie gross ist dann bei den Opfern des Faschismus die Freude, wenn die RH helfend eingreifen konnte. Viele Briefe, die den Zentralvorstand der Roten Hilfe Deutschlands durch unterirdische Kanäle erreichten, sprechen den proletarischen Dank für die Solidarität in beredten Worten aus. Hier nur einer:

«Liebe Rote Hilfe!

Trotzdem nun schon ein Jahr in Deutschland ein «neuer Geist» herrscht und täglich die Zeitungen voll von allerhand schönen Phrasen sind, z. B. «Gemeinnutz geht vor Eigennutz», «Kein Deutscher braucht diesen Winter hungern und frieren», «Gleichberechtigung für alle Volksgenossen» merken wir Frauen und Mütter, deren Männer durch die neue Regierung in die Gefängnisse geworfen sind, von alledem nichts. Wie wohltuend wirkte da die Ueberraschung, die uns die Rote Hilfe durch ihre Unterstützung bereitete. Jedes Jahr habe ich selbst eifrig für die Rote Hilfe mitgesammelt. Wie schön war das, für andere zu sorgen. Dieses Jahr trifft das gleiche Schicksal mich. Doch solange wir in treuer Kameradschaft und Solidarität zueinanderstehen, kann uns keine Macht der Welt unterkriegen.

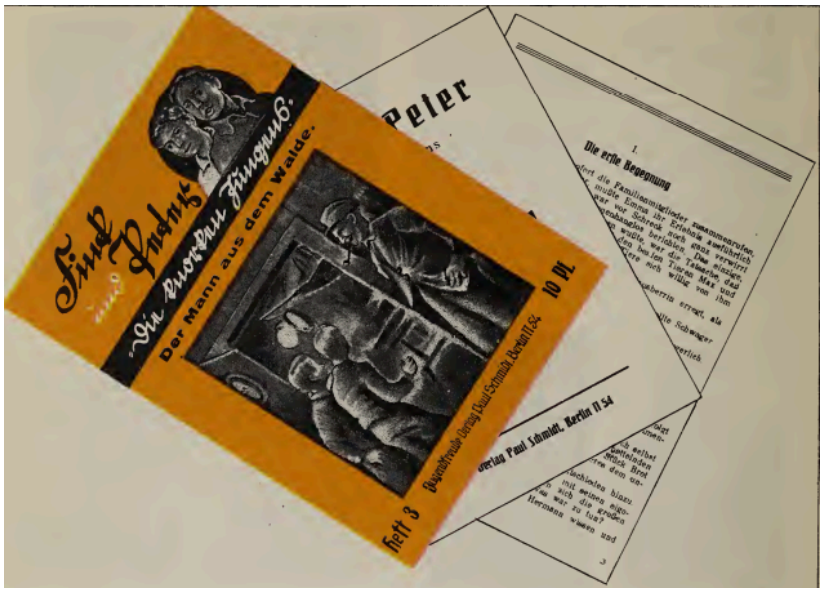
Eure dankbare Genossin . . . . . .

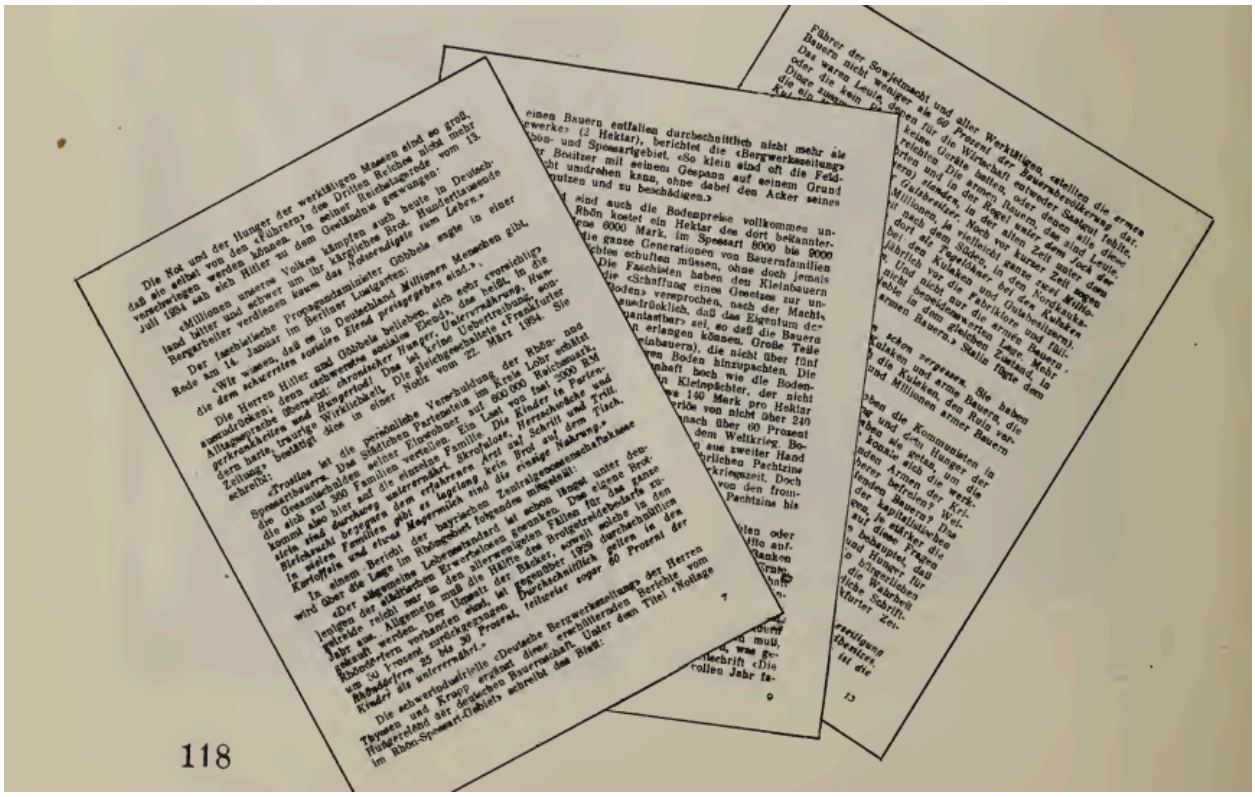
Diese schwere und zähe Kleinarbeit der Roten Helfer in Deutschland wird in allen Ländern unterstützt. Sonst vermöchte es uns nicht gelingen, überall einzugreifen, wo es notwendig ist. Denn die Rote Hilfe sieht nicht nach dem Parteibuch oder Taufschein des Hilfsbedürftigen. Sie fragt nicht: Bist Du Sozialdemokrat, Kommunist oder parteilos, gehörst Du einer Kirche an, bis du Jude oder konfessionslos? Sie fragt nur: Bist Du ein Antifaschist, den die Nazis ver-

Der Antifaschist
Organ der K.P.D. Weißensee

Roman-Perlen
Band 899
Das Glück der Schwester Ellen Smith
Roman von Hermann Lienhart
Preis 20 Pfg.

Der Elektro-motor
im Kleingewerbe und Haushalt
von Direktor Wilh. Meyer u. Ingenieur Karl Wernicke





The KPD bases its approach on the words of Lenin. In one speech, he says:
“We would be mere 'politicians' in words... if we were not aware of the task of interpreting all and any expressions of dissatisfaction, of summarizing and evaluating even the slightest stirrings of even a budding protest.... But can one name even one class of the population in which there are not individuals, groups and circles that... are dissatisfied and therefore open to propaganda...?”[25]

[25] V. Lenin: In the newspaper “Iskra” from May 4th, 1901, cited in “Agitation and Propaganda”, Marxist Library, Volume 8, page 42. Literary and Political Publishing House, Berlin and Vienna.

Although the work of the KPD is made very difficult by its illegality, we must not forget that the head of the movement, the Comintern, which is based in Russia, issues the slogans, which only need to be followed in Germany, and which are actively supported by the Communist groups based in other European countries and the public opinion they influence. In this context, I refer to the slogans: "Free Thälmann!" and 'Fight the Göring plan!", as well as the hate campaign against the female labor service and, characteristically passed on by the broadest circles, the slogan: 'Yes to the Führer, but also the Führers!"[26] The latter KPD propaganda measure, in particular, is too reminiscent of the efforts made by the Entente during the war to separate the people from their "leadership" for one not to recognize the intention here.
What all of the KPD's propaganda measures have in common is their fighting spirit, which does not allow them to shy away from even the greatest difficulties. It is noteworthy, if not new, to observe that the bearer of the struggle and the wounds is the desperate worker, while the masterminds behind it all hide behind their foreign representatives. After all, courage and self-sacrifice have never been the hallmarks of the Jewish race.

These were the opponents that the NSDAP had to fight against.
It is unnecessary to go into the details of this fight, since all of us were aware of it sooner or later; let us instead turn to the poster.

Adolf Hitler says of his posters:
"As for the color, red was chosen as a matter of principle. It is the most inflammatory color and has outraged and incited our opponents the most, and thus brings us to their attention and remembrance one way or another."[27]

But it was not only the color that was different, but also the arrangement of the text. At that time, the only parties that had previously chosen the color red for their posters were the Marxists. When a passerby's eye was caught by the color of a red poster, the attention of the passerby had to be caught by a strange headline; this surprise would awaken his thinking. Now it was the words in bold print scattered throughout the text that he read first. He was captivated by them and now wanted to know once and for all what the point of this poster was. He read it sentence by sentence. The content of these posters was so very different from what he had previously seen in poster form that he could not continue without being uninterested, but had to process what he had just read. In this respect the purpose was admirably served. The NSDAP posters dating from the period 1920 to 1923 should be read with this in mind. It then becomes absolutely clear why this type of poster was successful, looking at the numbers - the very first mass meeting attracted 2,000 visitors. [Examples are listed below.]

[26] It's a little difficult to fully portray the satire of this slogan in English, but it essentially criticizes the concept of a sole leader in National Socialism, the "Führerprinzip", by volunteering the idea of a group of leaders to prevent tyranny.
[27] Adolf Hitler, "Mein Kampf", page 402

Grundsätzliches Programm

der nationalsozialistischen

Deutschen Arbeiter-Partei.

Das Programm der Deutschen Arbeiter-Partei ist ein Zeit-Programm. Die Führer lehnen es ab, nach Erreichung der im Programm aufgestellten Ziele neue aufzustellen, nur zu dem Zweck, um durch künstlich gesteigerte Unzufriedenheit der Massen das Fortbestehen der Partei zu ermöglichen.

1. Wir fordern den Zusammenschluß aller Deutschen auf Grund des Selbstbestimmungsrechtes der Völker zu einem Groß-Deutschland.
2. Wir fordern die Gleichberechtigung des deutschen Volkes gegenüber den anderen Nationen, Aufhebung der Friedensverträge in Versailles und St. Germain.
3. Wir fordern Land u. Boden (Kolonien) zur Ernährung unseres Volkes u. Ansiedelung unseres Bevölkerungs-Ueberschusses.
4. Staatsbürger kann nur sein, wer Volksgenosse ist. Volksgenosse kann nur sein, wer deutschen Blutes ist, ohne Rücksichtnahme auf Konfession. **Kein Jude kann daher Volksgenosse sein.**
5. Wer nicht Staatsbürger ist, soll nur als Gast in Deutschland leben können u. muß unter Fremdengesetzgebung stehen.
6. Das Recht, über Führung u. Gesetze des Staates zu bestimmen, darf nur dem Staatsbürger zustehen. Daher fordern wir, daß jedes öffentlich Amt, gleichgültig welcher Art, gleich ob im Reich, Land oder Gemeinde nur durch Staatsbürger bekleidet werden darf. — Wir bekämpfen die korrumpierende Parlamentswirtschaft einer Stellenbesetzung nur nach Parteigesichtspunkten ohne Rücksichten auf Charakter und Fähigkeiten.
7. Wir fordern, daß sich der Staat verpflichtet, in erster Linie für die Erwerbs- u. Lebensmöglichkeit der Staatsbürger zu sorgen. Wenn es nicht möglich ist, die Gesamtbevölkerung des Staates zu ernähren, so sind die Angehörigen fremder Nationen (Nicht-Staatsbürger) aus dem Reiche auszuweisen.
8. Jede weitere Einwanderung Nicht-Deutscher ist zu verhindern. Wir fordern, daß alle Nicht-Deutschen, die seit 2. August 1914 in Deutschland eingewandert sind, sofort zum Verlassen des Reiches gezwungen werden.
9. Alle Staatsbürger müssen gleiche Rechte u. Pflichten besitzen.
10. Erste Pflicht jedes Staatsbürgers muß sein, geistig oder körperlich zu schaffen. Die Tätigkeit des Einzelnen darf nicht gegen die Interessen der Allgemeinheit verstoßen, sondern muß im Rahmen des Gesamten u. zum Nutzen Aller erfolgen.

Daher fordern wir:

11. Abschaffung des arbeits- und mühelosen Einkommens,

Brechung der Zinsknechtschaft.

12. Im Hinblick auf die ungeheuren Opfer an Gut und Blut, die jeder Krieg vom Volke fordert, muß die persönliche Bereicherung durch den Krieg als Verbrechen am Volke bezeichnet werden. Wir fordern daher **restlose Einziehung aller Kriegsgewinne.**
13. Wir fordern die Verstaatlichung aller bisher bereits vergesellschafteten (Trust's) Betriebe.
14. Wir fordern Gewinnbeteiligung an Großbetrieben.
15. Wir fordern einen großzügigen Ausbau der Alters-Versorgung.
16. Wir fordern die Schaffung eines gesunden Mittelstandes und seine Erhaltung. Sofortige **Kommunalisierung der Groß-Warenhäuser** und ihre Vermietung zu billigen Preisen an kleine Gewerbetreibende, schärfste Berücksichtigung aller kleinen Gewerbetreibenden bei Lieferung an den Staat, die Länder oder Gemeinden.
17. Wir fordern eine unseren nationalen Bedürfnissen angepaßte Bodenreform, Schaffung eines Gesetzes zur unentgeltlichen Enteignung von Boden für gemeinnützige Zwecke. Abschaffung des Bodenzinses und Verhinderung jeder Bodenspekulation.
18. Wir fordern den rücksichtslosen Kampf gegen diejenigen, die durch ihre Tätigkeit das Gemein-Interesse schädigen. Gemeine Volksverbrecher, **Wucherer, Schieber** usw. sind **mit dem Tode zu bestrafen,** ohne Rücksichtnahme auf Konfession und Rasse.
19. Wir fordern Ersatz für das der materialistischen Weltordnung dienende römische Recht durch ein Deutsches Gemein-Recht.
20. Um jedem fähigen und fleissigen Deutschen das Erreichen höherer Bildung und damit das Einrücken in führende Stellungen zu ermöglichen, hat der Staat für einen gründlichen Ausbau unseres gesamten Volksbildungswesens Sorge zu tragen. Die Lehrpläne aller Bildungsanstalten sind den Erfordernissen des praktischen Lebens anzupassen. Das Erfassen des Staatsgedankens muß bereits mit Beginn des Verständnisses durch die Schule (Staatsbürgerkunde) erzielt werden. Wir fordern die Ausbildung geistig besonders veranlagter Kinder armer Eltern ohne Rücksicht auf deren Stand oder Beruf auf Staatskosten.
21. Der Staat hat für die Hebung der Volksgesundheit zu sorgen durch den Schutz der Mutter und des Kindes, durch Verbot der Jugendarbeit, durch Herbeiführung der körperlichen Ertüchtigung mittels gesetzlicher Festlegung einer Turn- und Sportpflicht, durch größte Unterstützung aller sich mit körperlicher Jugend-Ausbildung beschäftigenden Vereine.
22. Wir fordern die Abschaffung der Söldnertruppen und die Bildung eines Volksheeres.
23. Wir fordern den gesetzlichen **Kampf** gegen die **bewußte politische Lüge** und ihre Verbreitung durch die Presse. Um die Schaffung einer deutschen Presse zu ermöglichen, fordern wir, daß:
    a) Sämtliche Schriftleiter u. Mitarbeiter von Zeitungen, die in Deutscher Sprache erscheinen, Volksgenossen sein müssen.
    b) Nichtdeutsche Zeitungen zu ihrem Erscheinen der ausdrücklichen Genehmigung des Staates bedürfen. Sie dürfen nicht in deutscher Sprache gedruckt werden.
    c) Jede finanzielle Beteiligung an Deutschen Zeitungen oder deren Beeinflussung durch Nichtdeutsche gesetzlich verboten wird, u. fordern als Strafe für Uebertretungen die Schließung einer solchen Zeitung, sowie die sofortige Ausweisung der daran beteiligten Nichtdeutschen aus dem Reich.
    Zeitungen, die gegen das Gemeinwohl verstoßen, sind zu verbieten. Wir fordern den gesetzlichen Kampf gegen eine Kunst- u. Literatur-Richtung, die einen zersetzenden Einfluß auf unser Volksleben ausübt u. die Schließung von Veranstaltungen, die gegen vorstehende Forderung verstoßen.
24. Wir fordern die Freiheit aller religiösen Bekenntnisse im Staat, soweit sie nicht dessen Bestand gefährden oder gegen das Sittlichkeits- u. Moralgefühl der germanischen Rasse verstoßen. Die Partei als solche vertritt den Standpunkt eines positiven Christentums, ohne sich konfessionell an ein bestimmtes Bekenntnis zu binden. Sie bekämpft den jüdisch-materialistischen Geist **in** und **außer** uns und ist überzeugt, daß eine dauernde Genesung unseres Volkes nur erfolgen kann von **innen** heraus auf der Grundlage:

Gemeinnutz vor Eigennutz.

25. Zur Durchführung alles dessen fordern wir die Schaffung einer starken Zentralgewalt des Reiches.
Unbedingte Autorität des politischen Zentralparlaments über das gesamte Reich u. seine Organisationen im allgemeinen. Die Bildung von Stände- und Berufskammern zur Durchführung der vom Reich erlassenen Rahmengesetze in den einzelnen Bundesstaaten.

Die Führer der Partei versprechen, wenn nötig unter Einsatz des eigenen Lebens, für die Durchführung der vorstehenden Punkte rücksichtlos einzutreten.

München, den 24. Februar 1920.

Für den **Partei-Ausschuß:** Anton Drexler

Spenden und Beiträge sind zu richten an die Geschäftsstelle München: **Corneliusstr. 12** (Tel. 23620)

Geschäftsstunden 9—12 Uhr vorm., 2—6 Uhr nachm.

Münchener Plakatdruckerei, Schreiber & Horn

Nationalsozialistische Deutsche Arbeiter-Partei!

Am Dienstag, den 11. Mai 1920, abends 7½ Uhr im Hofbräuhaus-Festsaal (Platzl)

Große öffentl. Partei-Versammlung

Es spricht: Der **Adolf Hitler** über

Was wir wollen?

Volksgenossen!

Glaubt nicht, daß das Deutschland des Unglücks und Elends, das Land der Schieber und des Wuchertums, daß der Freiraub jüdischer Korruption, noch genesen kann durch Parteien, die immer auf dem sogenannten Boden der Tatsachen stehen.

Niemals!

Auf, erscheint in Massen! Uns bringt Hilfe nur der Kampf aller Ehrlichen gegen Schieber in Politik und Wirtschaft und Rettung eine tatkräftige Partei.

Zur Deckung der Unkosten werden 50 Pfg. Eintritt erhoben.

Für den Gesamtausschuß:
A. Drexler

Nationalsozialistische Deutsche Arbeiter-Partei

Hie bürgerlich! Hie Proletarier!

Nur fünf Schlagworte unter denen man auch diesesmal unser Volk wieder zur Wahl treibt. Und doch sollte in dieser Wahl nicht entschieden werden über **Bürgertum oder Proletariat**, sondern über das Schicksal des deutschen Volkes.

Die niederträchtige Gewissenlosigkeit hat es den Judenten verstanden unser Volk in verschiedene Lager zu teilen, im gegenseitigen Kampfe zerfleischen zu lassen um über den aufhältlichen Kämpfen das Joch der Versklavung, die ewige Ausbeutung durch das **internationale Börsen- und Leihkapital** zu legen. Und so soll denn vernichtet werden, was sich in unserem Volke noch der Vernichtung widersetzt.

Ihr hilft Euch nicht mehr als Deutsche fühlen.

Eure nationale Solidarität soll enden.

Bürgerkrieg und Brudermord soll Euch schwächen.

Der Feine Alarm, unter Mißbrauch soll vereitelt werden. In Eurer eigenen Heimat sollt Ihr Fremde sein, während Deutsche sich gegenseitig aus ihren Städten ausweisen, fließt ein unaufhaltsamer Strom von Fremden in eben diese Städte hinein. Während man Millionen aus dem Vaterland, das sie 4½ Jahre mit genug waren verteidigen zu dürfen, als Verbrecher in die Fremde treibt, zieht sich eine fremde Rasse im Lande sich und ansiedelt sich in der heißen Zeit, die genügte, Deutschland zu raube zu richten von **Hausierern zu Automobilbesitzern** empor.

Während man dem Bauer das Ei durch den Kommunalverband noch um 10 Pfg. abnahm, verlangte der Handel in Berlin M. 1.80.

Während Ihr Tag um Tag gewartet habt, daß endlich die unerschwinglichen Schuhpreise fallen würden, hat eine **Kriegsgewinngesellschaft 5000 Prozent Dividende** verteilt und die Schuhpreise werden höher als je zuvor.

Während Ihr Euch beklagt, daß selbst der gewöhnliche Hering für die kinderreiche Familie kaum mehr zu kaufen ist, wird eine **Fischhandelsgesellschaft 900 Prozent Dividende** aus.

Während Ihr von Eurem „Brot" kaum mehr eine ganze Scheibe herunterschneiden konnte, verfügte der Staat noch über reiches Weizenmehl und verteilte es an **Hundertmillionäre von Juden**. Und daß Ihr trotz all dem Elend Euch nicht aufbäumt, schwindelt man Euch des Abends früh und heiligte Tränen im Kino vor, damit man Eure Nerven, zerfetzt Eure Kinder durch eine schmutzige Literatur und Kunst und sorgt dafür, daß das Messer an Recht, das Euch noch blieb, Ihr selber vergeudet im **Kampf gegen das eigene Volk.**

Deutsches Volk wache auf! Wehre Dich!

Protestiere und Kämpfe nicht für die **Freiheit anderer Völker**, sondern Kämpfe heute für Deine **eigene Freiheit!**

Hetzt nicht den Fremden, sondern helft Euch selbst!

Laßt Euch nicht **provozieren** durch das Schlagwort **Judenhetze.**

Hand- und Kopfarbeiter **schließt Euch zusammen zur Partei der schaffenden Deutschen gegen die Parteien der internationalen Drohnen.**

Erscheint **Heute!** Alle

Montag, den 31. Mai 1920, abends 7½ Uhr im großen Saal des Bürgerbräus, (Rosenheimerstraße).

Es spricht **Herr Adolf Hitler** über:

Das deutsche Volk, Judenfrage und unsere Zukunft.

Antisemiten Münchens erscheint in Massen u. protestiert damit gegen die Versklavung Deutschlands.

Zur Deckung der Saalunkosten werden 50 Pfg. Eintritt erhoben.

Für die Parteileitung:
Als Einberufer: A. Drexler.

Nationalsozialistische

Deutsche Arbeiter-Partei

Volksgenossen!

Zwei Jahre sind vergangen seit unser Volk den Glauben an sich selbst verlor und aufhörte das Vertrauen in die eigene Kraft zu setzen.

Wilson sollte Deutschland helfen, und **Verbrecher**

hieß man die Zweifler, die nur an eigene Hilfe glaubten.
Freiwillig ging unser Volk nach Spaa und lieferte

Waffen und **Ehre** ab.

So kam der Friede von Versailles, aber nicht mehr als Versöhnungsfriede, sondern als brutalste **Vergewaltigung** und härteste Erpressung aller Zeiten.
Und wieder hoffte unser Volk auf fremde Hilfe:

Internationale Solidarität.

Sie wurde uns so oft versprochen und sie wird ja sofort wirksam, wenn man in Ungarn ein paar jüdische Börsenwucherer aufhängt, aber sie bleibt aus, wenn ein ganzes Volk, das Deutsche, erwürgt wird.

Zwei Millionen

Tonnen Kohle sollen wir auf Grund des letzten Vertrages in Spaa monatlich liefern, **Millionen** Tonnen von weiterer Kohle sollen für die Entente Schiffe, Baustoffe, Chemikalien, Maschinen usw. erzeugen.

Millionen von Tonnen hat Deutschland in den abgetrennten Gebieten verloren.
Der uns steht ein Winter, wie ihn ähnlich furchtbar Deutschland noch nicht erlebte.
Und wieder verspricht man uns heute Hilfe von außen:

Statt dem **Amerikaner Wilson** ist es diesmal der **Jude Trotzki,**

der unser Rettungsengel sein soll.

Statt **Washington** . . . . . **Moskau.**

Und wieder glauben Millionen Deutsche, wie an ein Evangelium.
Wieder schlägt man den Zweifler den Schädel ein.
Und wieder wird unser Volk mit bitterster **Enttäuschung** erwachen.
Es wird noch erkennen, daß, wenn ein Volk sich selbst nicht hilft, ihm keine ganze Welt mehr Hilfe bringt.
Und zur **Selbsthilfe** fordern wir Euch auf.
Ihre Voraussetzung ist nicht die internationale, sondern die nationale **Solidarität aller ehrlich schaffenden** und fühlenden **Volksgenossen.**

Geistes- und Werkarbeiter,

ihr richtet Deutschland entweder gemeinsam empor, oder ihr geht beide gemeinsam zu Grunde. Denn nicht in Spaa und nicht in Moskau liegt die Möglichkeit einer neuen Zukunft unseres Volkes, sondern nur in Euch, in Deutschland selber.

Kommt, Alle Heute, Dienstag, den 27. Juli 1920

zur großen öffentlichen **Volksversammlung** im **Hofbräuhaussestsaal** (Platzl)

Es spricht Herr **Adolf Hitler** über:

Spa - Moskau oder Wir

Beginn der Versammlung 7½ Uhr abends.

Zur Deckung der Saalunkosten werden 50 Pfg. Eintritt erhoben. Drucker: Schrift: Werner Fuchsbach Einberufer für die Parteileitung: Anton Drexler.

Nationalsozialistische Deutsche Arbeiter-Partei.

Freitag,

den 9. September 1921

findet im Hofbräuhausfestsaal eine große öffentliche Massenversammlung statt.

Es wird Herr Adolf Hitler in gespannter Ehrfurcht und Ehrerbietigkeit

sprechen über:

„Der Johannes des Judenstaates

Mathias von Buttenhausen.

Sein Werk und sein Geist."

Beginn der Versammlung: 8 Uhr abends.

Zur Deckung von Saal- und Plakatunkosten 1 M Eintritt. Kriegsbeschädigte frei.

Juden ist der Zutritt strengstens verboten.

Kassenöffnung: 7 Uhr abends.

Für die Parteileitung: Anton Drexler.

Das Kampfblatt der Nationalsozialistischen Bewegung Großdeutschlands ist der Völkische Beobachter (zur Zeit durch Ausnahmegesetz verboten).

Kampfgeschäftsstelle München, Thierschstraße 15.

Nationalsozialistische

Deutsche Arbeiter-Partei

Alle

Volksschichten erklären uns, eure Programm erscheint uns richtig, und nur eines hindert uns mit euch zu gehen, wir verstehen nicht warum ihr

Judengegner seid.

Gibt es nicht auch gute Juden, umgekehrt aber auch

Lumpen unter den Christen?

Seht ihr nicht auch die christlichen **Wucherer, Schieber** und **Ausbeuter, Großkapitalisten** und ihre **Presse?**
Kann der Jude etwas dafür, daß er kein Deutscher, sondern eben Jude ist?

Da erklären wir euch:

Wir bekämpfen jedes **Kapital** gleich ob **jüdisch** oder **deutsch**, wenn es nicht in schaffender Arbeit liegt, sondern im Prinzip den **Zinsen**, den **mühe- und arbeitslosen Einkommens** überhaupt.
Wir bekämpfen den Juden nicht als alleinigen Träger dieses Kapitals, sondern als den planmäßigen **Verhinderer seiner Bekämpfung**, sowie als ursprünglichen Begründer dieses Systems.
Wir bekämpfen ihn nicht als einzigen Wucherer, aber als denjenigen, der auf ein Prozent der Bevölkerung **90 Prozent aller Wucherer** stellt.
Wir bekämpfen ihn nicht als einzigen Schlemmer in unserer jetzigen Not, aber als denjenigen, der zu 90 Prozent bei wieder nur 1 Prozent Bevölkerungsanteil **alle Schlemmerstätten füllt.**
Wir bekämpfen ihn aber vor allem, als denjenigen, der es immer verstehet, selber unschuldig zu erscheinen und andere hängen zu lassen.

Der in Deutschland Millionen keiner Hamsterer als

Christliche Schieber

ausfuchen läßt, um selber desto sicherer **Milliarden** verschieben zu können.

Wir bekämpfen ihn vor allem auch als denjenigen, der jedes Gesetz nur solange vertritt, solange andere davon betroffen werden, jede Anwendung aber auf Verbrecher seiner eigenen Rasse sofort als

Judenhetze bezeichnet.

Wir bekämpfen ihn als fremde Rasse nicht weil er kein Deutscher ist, sondern weil er verschwindelt einer zu sein.
Wir bekämpfen ihn, weil er nach Alemanien ein **„Ferment der Zerstörung"** von Staaten und Rassen ist, und während er Staaten zerstört und hungernde Völker als Auswanderer in die Fremde treibt, sich selber als Fremder in diese Staaten setzt.
Wir bekämpfen sein Wirken als

Rassentuberkulose der Völker,

und sind überzeugt, daß Genesung nur eintritt, nach Entfernung des Erregers.

Deshalb fordern wir Euch auf, kommt **Alle** zur großen öffentlichen **Versammlung**

Heute Freitag, den 13. August im Hofbräuhaussestsaal (Platzl)

Es spricht Herr **Adolf Hitler** über:

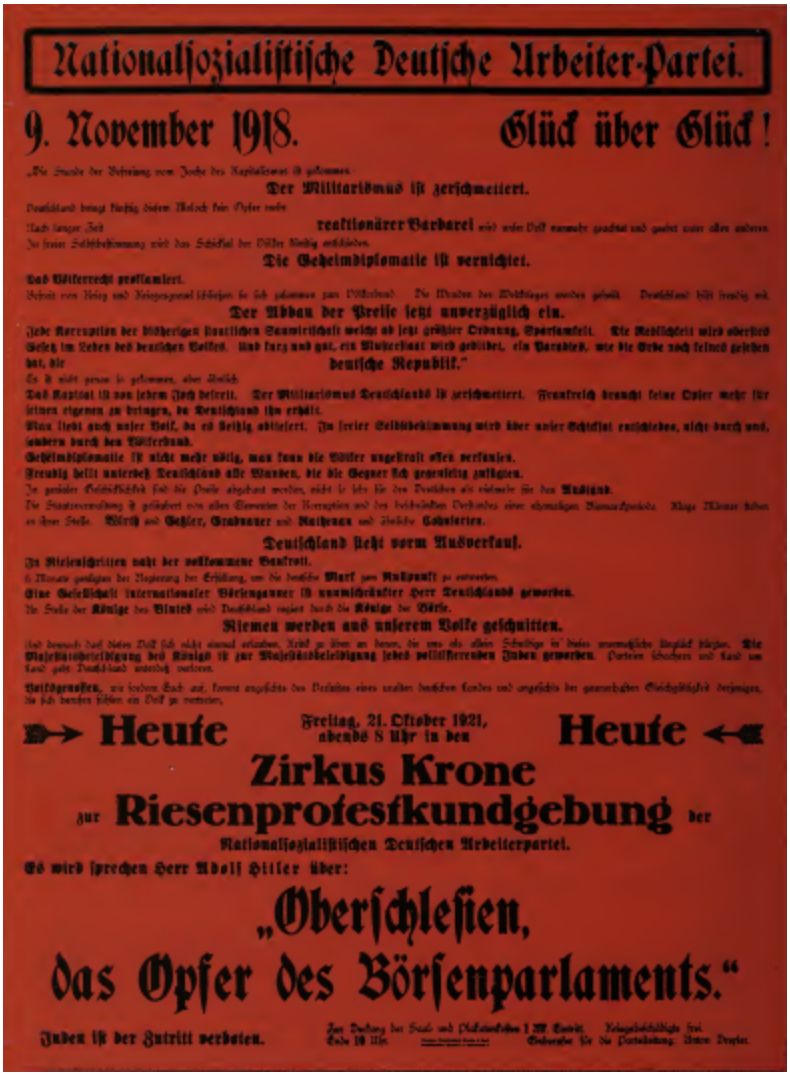
„Warum sind wir Antisemiten?"

Beginn der Versammlung 7½ Uhr abends.

Erst hört uns, und dann erst urteilt!

Zur Deckung der Saalunkosten werden 50 Pfg. Eintritt erhoben.

Einberufer für die Parteileitung: Anton Drexler.



Nationalsozialistische Deutsche Arbeiter-Partei.

9. November 1918. Glück über Glück!

„Die Fesseln der Befreiung vom Joche des Kapitalismus sind gefallen.

Der Militarismus ist zerschmettert.

Deutschland bringt künftig seinem Gebiet kein Opfer mehr

Nach langer Zeit **reaktionärer Barbarei** wird wieder Volk nunmehr geachtet und gehört unter allen anderen

In freier Selbstbestimmung wird das Schicksal der Völker künftig entschieden.

Die Geheimdiplomatie ist vernichtet.

Das Völkerrecht proklamiert.

Befreit von Krieg und Kriegsgewinnlerschieber sie sich gekommen zum Völkerbund. Die Wunden des Weltkrieges werden geheilt. Deutschland hilft freudig mit.

Der Abbau der Preise setzt unverzüglich ein.

Jede Korruption der bisherigen deutschen Staatswirtschaft weicht ab jetzt größter Ordnung, Sparsamkeit. Die Redlichkeit wird oberstes Gesetz im Leben des deutschen Volkes. Und kurz und gut, ein Musterstaat wird gebildet, ein Paradies, wie die Erde noch keines gesehen hat, die **deutsche Republik.**"

Es ist nicht genau so gekommen, aber ähnlich.

Das Kapital ist von jedem Joch befreit. Der Militarismus Deutschlands ist zerschmettert. Frankreich braucht keine Opfer mehr für seinen eigenen zu bringen, so Deutschland ihm erhält.

Blut liebt auch unser Volk, da es heilig abliefert. In freier Selbstbestimmung wird über unser Schicksal entschieden, nicht durch uns, sondern durch den Völkerbund.

Geheimdiplomatie ist nicht mehr nötig, man kann die Völker ungestraft offen verkaufen.

Freudig heilt unterdes Deutschland alle Wunden, die die Gegner sich gegenseitig zufügten.

In gerader Geschlechtsfolge soll die Perle abgeschnürt werden, nicht so sehr für den Deutschen als vielmehr für den **Ausland.**

Die Staatsumwälzung ist gekennzeichnet von allen Elementen der Korruption und des teuflischen Verbandes einer ehemaligen Bismarckpartei. Klugs Männer haben an ihrer Seite. **Wirth** und **Geßler, Grabauer** und **Rathenau** und ähnliche **Cohnsorten.**

Deutschland steht vorm Ausverkauf.

In Riesenschritten naht der vollkommene Bankrott.

6 Monate genügten der Regierung der Erfüllung, um die deutsche **Mark** zum **Nullpunkt** zu entwerten.

Eine Gesellschaft internationaler Börsenganner ist unumschränkter Herr Deutschlands geworden.

An Stelle der **Könige** des **Blutes** wird Deutschland regiert durch die **Könige** der **Börse.**

Riemen werden aus unserem Volke geschnitten.

Und dennoch darf dieses Volk sich nicht einmal erlauben, Kritik zu üben an denen, die uns als allein Schuldige in dieses unermeßliche Unglück stürzen. Die **Majestätsbeleidigung des Königs ist zur Majestätsbeleidigung jedes politisierenden Juden geworden.** Parteien schachern und Land um Land geht Deutschland unrettbar verloren.

Volksgenossen, wir fordern Euch auf, feurem angesichts des Verfalles eines großen deutschen Landes und angesichts der gemeinsamen Gleichgültigkeit derjenigen, die sich berufen fühlen ein Volk zu vertreten,

Heute Freitag, 21. Oktober 1921, abends 8 Uhr in den **Heute**

Zirkus Krone

zur **Riesenprotestkundgebung** der

Nationalsozialistischen Deutschen Arbeiterpartei.

Es wird sprechen Herr Adolf Hitler über:

„Oberschlesien, das Opfer des Börsenparlaments."

Juden ist der Zutritt verboten.

Zur Deckung der Saal- und Polizeikosten 1 M. Eintritt. Kriegsbeschädigte frei. Ende 10 Uhr. Geschäftsstelle für die Parteileitung: Anton Drexler.

Nationalsozialistische Deutsche Arbeiter-Partei.

Volksgenossen!

Vor einem Jahr haben wir Euch **dreimal** in den Zirkus Krone gerufen. Zum ersten Mal forderten wir Euch auf zum **Riesenprotest** gegen die Wehrlosmachung unseres Volkes in Form seiner Entwaffnung.
Wir erklärten, daß diese Wehrlosmachung das Vorspiel zum Verlust Oberschlesiens sein wird.
Ein zweites Mal forderten wir Euch auf zum **Widerstand** gegen das **Pariser Diktat**. Wir nannten es die **Dauerversklavung Deutschlands**.
Und ein drittes Mal riefen wir Euch auf in diesen Riesenraum.
„Wir erheben gegen die Unterzeichnung des **Londoner Ultimatums Protest**, denn wir sehen in ihm die Ursache einer nie mehr endenden Auspressung und Ausraubung unseres Volkes, eine ewige Verarmung unserer Nation."

Dreimal wurden wir ausgelacht.
„Heute fragen wir:
Lacht man jetzt auch noch.

Oberschlesien ist verloren.
Deutschland politisch versklavt wie nie zuvor.
Die Armut beginnt nicht mehr einzutreten, sondern sie ist da. Und wenn man sie auch nicht spürt in den Rubstühlen der Parlamente und nicht fühlt in den weichen Polstern unserer Volksführer, so fühlt man sie desto mehr in den Millionen der Betrogenen, in den Massen des nicht vom gaunern, schieben und wuchern, sondern vom Schweiße seiner ehrlichen Arbeit lebenden Volkes.
Aber wir sind nicht nur ein armes, wir sind auch ein erbärmliches Volk.
Vergessen haben wir die Millionen unserer Volksgenossen, die einst mit uns für Deutschlands Bestehen in langen 4½ Jahren auf zahllosen Schlachtfeldern blutten und die ein grausames Geschick unserem Vaterlande entriß.
Vergessen haben wir die Millionen jener Deutschen, die sehnsuchtsvoll den Tag erwarten, der ihnen die Heimkehr bringt zu einem Lande, das selbst als ärmstes, doch noch das eine Glück besäße, ihr Vaterland zu sein.
Vergessen haben wir **Rheinland** und **Oberschlesien**, vergessen **Deutschösterreich** und die Millionen unserer Brüder in der **Tschechoslowakei**, vergessen **Elsaß-Lothringen** und die **Pfalz** und während unser liebes Deutschland so in Stücke liegt, ohnmächtig und zerrissen, schamlos ausgeplündert, Kolonie des internationalen Weltgaunertums, da tanzen wir.

Wir fordern Euch nun auf, kommt **Donnerstag, den 2. Februar 1922** **zu einer**

Riesenkundgebung für ein kommendes Großdeutschland

in den

Zirkus Krone

Es werden sprechen:

Ingenieur **Rudolf Jung**, Abgeordneter im Prager Parlament, Pg. **Adolf Hitler**

über:

„Deutschland in seiner tiefsten Erniedrigung"

Beginn 8 Uhr abends. Ende 10 Uhr. **Juden haben keinen Zutritt.** Zur Deckung der Saal- und Plakatenkosten 1 Mk. Eintritt. Kriegsbeschädigte frei.

Volksgenossen, Hand- und Kopfarbeiter, Deutsche aus allen Ländern unseres Vaterlandes erscheint in Massen.

Einberufer: Für die Parteileitung: A. Drexler.

It was not only the outward structure and the design of the announcements that brought about this success; their militant and honest spirit also contributed greatly to this effect. From a psychological point of view, it can be said that these posters, the first of their kind in Germany (!), are perfect.

In the examples given above, the train of thought is obviously visible. Broken down, it would look like this:

1. Eye-catching – through striking color.

2. Attention-grabbing – through an unexpected headline.

3. Superficial notice – facilitated by bold words in the text.

4. Delving into the content – through the nature of what is said.

5. Close to the present – touching on a current problem.

6. Addressing the general public, and thus each individual.

7. Pointing to an enemy, and the way to fight him.

8. A fighting spirit, which is necessary for victory.

9. Simple, easy to grasp in words and sentences, tailored to the receptivity of large masses.

10. Purely outwardly: large enough area and letters.

In addition, a thick black bar was later added along the outer left edge of the posters, which had the purpose of clearly distinguishing them from any others placed nearby. These strategies made it easy for passers-by to familiarize themselves with the content of the NSDAP poster; after all, a poster should also be appealing to people in a hurry, because not everyone has the time or inclination to stand in front of a billboard for five minutes or more.

The Kaffee-Hag merchant Ludwig Roselius, who was very interested in the science of advertising, once said:
“Advertising in the good sense means: being a person who knows what is good, educating other people who do not yet know how good it is, and making this good accessible to them without coercion.”

Even if advertising has nothing to do with propaganda, since the fundamentals are completely different – material on the one hand, ideal on the other – the insights of successful advertising experts can still be drawn upon, especially in the case of poster propaganda, at least as far as purely external things are concerned. The words “accessible without compulsion” in R's remarks seem important.
It does not have to be a clearly visible compulsion, such that a fellow countryman is led by brute force to a billboard in order to force him to read it. Open compulsion always has a disconcerting effect. It is precisely the ability to influence public opinion – while remaining as unconscious of it as possible – that constitutes the essence of good propaganda.

The form found by the Führer is final. All his co-workers and fighters recreated it, for the most part with great skill, but did not change the basic features.
In terms of content, political posters pursue two basic intentions: firstly, to recruit supporters for the party and, secondly, to fight against the already existing parties. All parties acted in this way, or at least they imagined they did. What was new about the NSDAP posters was the way in which the words were spoken, and this was conditioned by the convictions and insights of the speaker - that is, Hitler.
Take a look at the poster “Lumpen...Christen” (Page 62). The text is meant for us, who have been conscious opponents of the Jews for about 15 years now and hear or read words of enlightenment about the Jewish plague almost every day. It is still gripping to the present period due to the clear, simple wording that nips any contradiction in the bud. This simplicity and clarity is only possible for someone who has a very deep knowledge of the problems that humanity must face.
Thus, in his posters, the Führer was already showing the people the subversive intentions of Marxism and opening their eyes to the so-called bourgeois parties, whose incompetence and cowardice were rooted in the Jews and “cohorts” in their ranks.
Two major phases present themselves to the observer of Hitler's struggle: to unite the German people and then to free this united people in terms of foreign policy.
The beginning of the fight was directed against the main enemy of unity: the Jew. The fight of the NSDAP was carried forward in all areas that had been influenced by the Jews; this influence was most brutal and therefore most easily recognizable in Marxism and its class theory. The Nazi movement countered class hatred with the blood ties of the people. This contrast began with the Jew being shown to

the German as he saw him in his daily life and being encouraged to reflect on the individual Jews in his circle of acquaintances. (Pages 59, bottom, and 61.)
The anonymous Jew was denounced, how he hides behind the stock market, the stock corporations, and behind Moscow and Rathenau's sphere of influence. (Pages 60 to 63.) It was - and still is today - the greatest effort necessary to peel the enemy out of his camouflage and make him visible. Every single person in the population had to recognize who this enemy was and where he stood.
In addition, efforts were made to awaken the population from its apathy. It was hammered home to them again and again that they could change their situation, but that they themselves had to take the necessary steps to do so. (Pages 59, top, 64, and 65.)

These posters, designed by the Führer himself, show the attentive observer, if he pays attention to the time at which the individual posters appeared, two further important facts:

1. Hitler goes from being a mere "advertising agent" of the party to its leader. The power of his outstanding mind transformed us over the years, and he imprinted his personality on us. At the beginning of its existence, our party was no different from so many others; thanks to Adolf Hitler, however, it became a movement of faith that had little in common with a traditional political party - it instead drew an entire nation into its orbit. Just as the party of the time was fundamentally transformed and imbued with a new spirit by Hitler, so too was the German people. Adolf Hitler, first designated on the posters as "Herr Adolf Hitler," then as "Pg." and finally as "our Führer," became the Führer of the German people.

2. Originally the name of the speaker was printed in small, inconspicuous letters on the posters, and this was entirely in keeping with the interest that was shown in the speaker as a person; the only thing that had any appeal was the subject that he was talking about. As interest in the speaker's remarks grew and his audience increased, his personality also came more to the fore. When Hitler became the leader of the party, he was so well known to his contemporaries that it was enough to stick posters on the billboards that said nothing more than his name in large print. So much for the NSDAP posters until 1923.

Later, as the party grew and more auxiliary troops joined, the war itself could be specialized. The Jew as the main enemy was tracked down in all of his positions, confronted and forced to fight. His allies, whatever they might call themselves, were overrun just as he was.
In contrast to the other parties, which generally only held meetings when an election was imminent, the NSDAP constantly fought for the soul of the nation. Meetings upon meetings were held, even when there were no elections on the horizon. The billboard was used to attract the attention of the masses to these events. Even in those days, however, people could not be won over to the ideas of National Socialism by billboards alone - the power of the spoken word was also needed. It was therefore important to subject as many people as possible to the spell and effect of a speaker. Since the people had only false but fairly well-established ideas about National Socialism, it would have been of little value to simply state the day and hour of the meeting on the posters, combined with the suggestion that one would then learn more about the goals of the NSDAP there. Such an announcement would not have been at all effective. The feeling of laziness, of knowing better, which is present in every human being, had to be overcome by other human thought factors; in this case, these are: curiosity, the joy of gossip, the desire to experience something extraordinary, and sometimes also the pursuit of pleasure.
The above will become clearer from examples from various German districts.
The gripping poster "Köpfe -? rollen -? (Heads -? roll -?) comes from Beuthen O/S.[28]

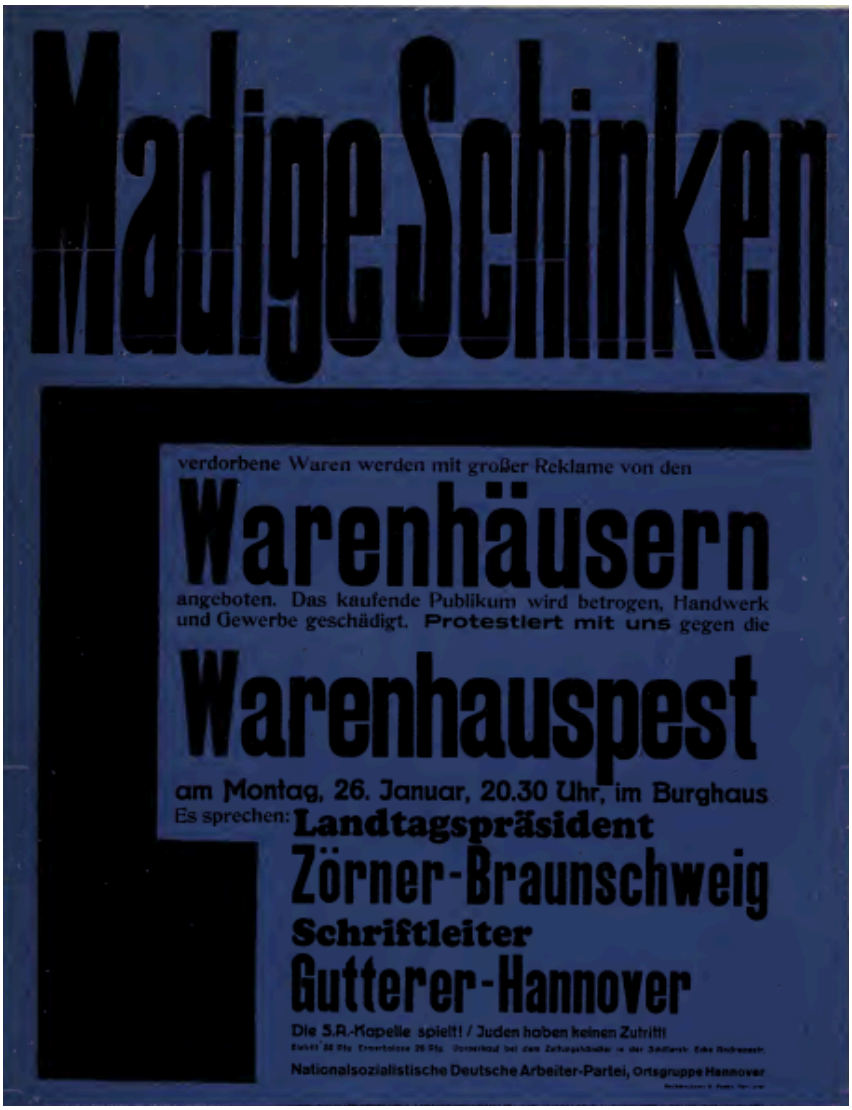
[28] Today known as Bytom, now located in Southern Poland since the end of the Second World War.

The saying “Heads will roll!” was coined by Hitler in a speech he gave before the Reich Court on September 25th, 1930, when he was questioned as a witness in the Scheringer-Ludin treason trial. This phrase was frequently used in propaganda.

Konrad Heiden aptly describes the impression it made on opponents in his book “Birth of the Third Reich. The History of National Socialism to the Fall of 1933.” On page 24, Heiden, who is an opponent of the Nazi Party, says:
“Heads will roll!... In terms of propaganda, the threat had a tremendous effect. It showed the ruthless self-confidence of the National Socialist leader and threw his opponents into a kind of paralyzing terror.... A state of such weakness (that allows itself to be threatened with punishment for such a statement) had to be blown apart one day by the growth of such a strong-willed power as National Socialism represents, even if the constitution was strictly adhered to.”

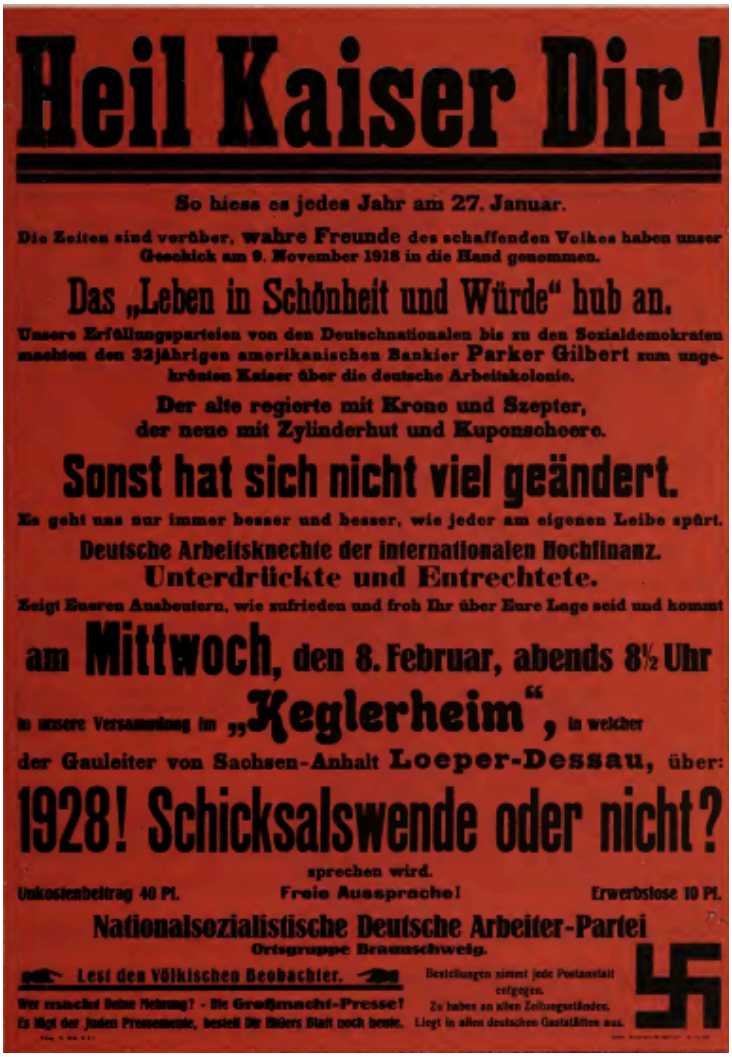
These words aptly describe the impression that the Führer's statement made on the people.

It is easy to imagine that the population, amused by the poster's crude content, and in anticipation of hearing more about the ruling system in this form at the assembly itself, responded to the call in extremely large numbers.
For many, the greatest incentive to attend was probably the thought of being able to watch how a powerful opponent (the existing government), whom one does not dare to confront directly, is attacked with much wit and biting sharpness by his opponent, the NSDAP. (Political, satirical cabaret!)
The suggestive tone at the end is also important: “Please come early, as the hall will be closed later due to overcrowding.” The organizer's conviction that the evening will be a great event is evident from this, and it makes the reader feel as if he is missing out if he is not there.
The local NSDAP group in Hanover appeals to the population's sense of outrage and disgust at the prevailing conditions, which affects everyone, when it writes on its posters: 'Maggoty ham... department stores'.

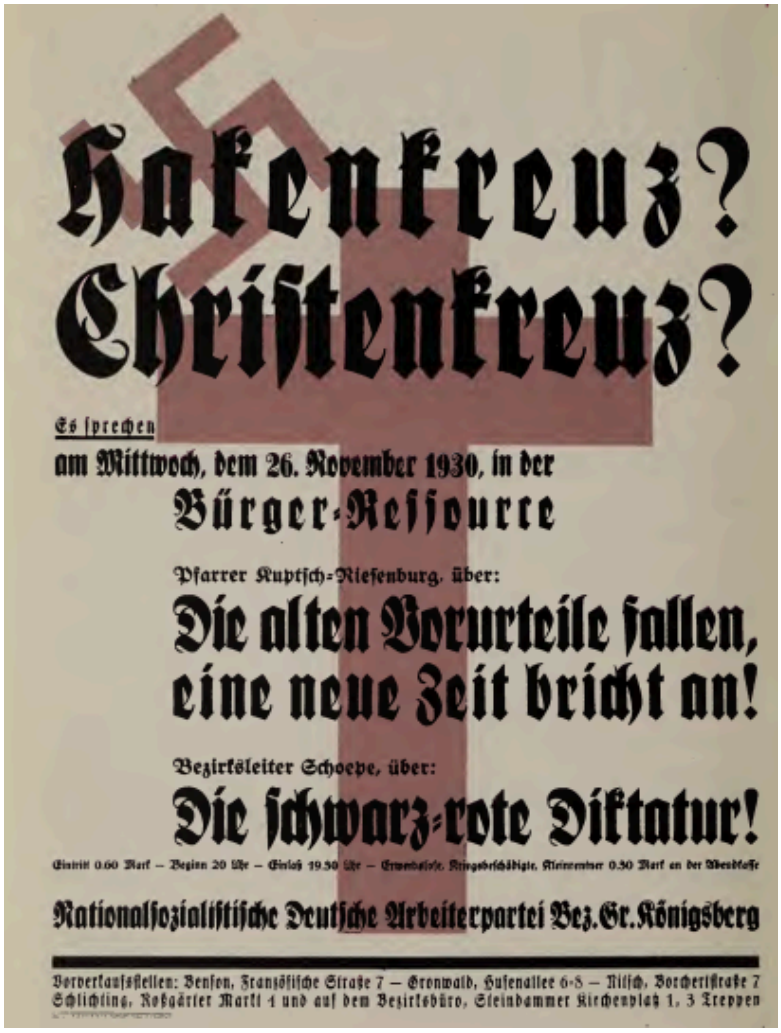


The passer-by will wonder whether he too has not sold or been served spoiled food at some point. He suspects (rightly or wrongly remains open) that people who make such claims on the message boards must have evidence for them, and will certainly provide many more details at the meeting itself. From this, he concludes, he will then also be certain whether he has not already eaten pea soup with maggoty

bacon. Although the mere thought of it makes his stomach turn – at least in general – it is precisely this thought that sticks with him and therefore the reason for him to attend the meeting. He is also interested to hear whether measures have been taken to prevent a repetition of such incidents.
If someone in 1928 saw posters on the billboards in a city in Germany that read: “Heil, Emperor!” (Heil Kaiser Dir!), they had to stop.



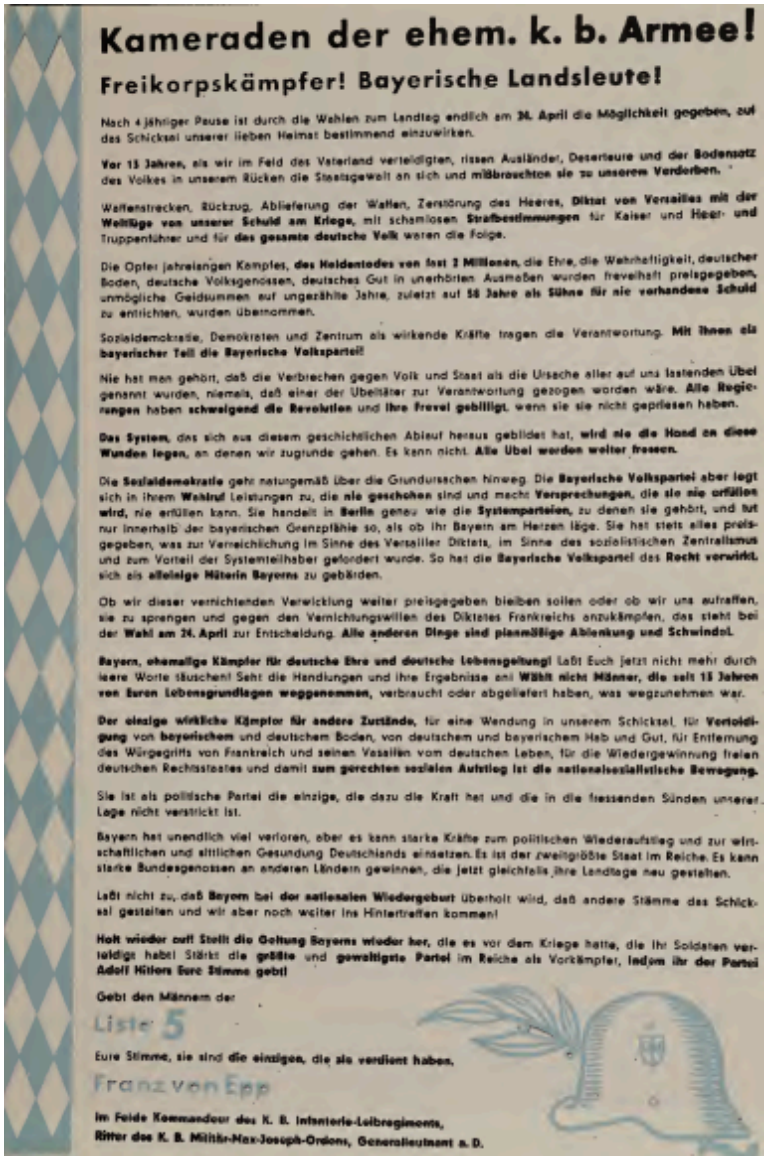
His curiosity was greatly aroused. Even the other typeset words did not lift the veil behind the message. Even the inconspicuous swastika in the lower right corner did not make him any the wiser, and he first had to familiarize himself with the entire text. The content evoked his own dissatisfaction with the existing conditions. Hopefully he will now also come to the meeting, because this poster lacks something special, something that directly appeals to individuals, as the “Maden” poster does.
The poster from Königsberg, which attracted attention mainly because of its large cross, is also very clever in arousing interest.



In a province where, relatively speaking, religious belief had not been undermined as much as in industrial cities, for example, the question “Swastika? Christian cross?” was bound to attract a great deal of popular interest. The people in these areas were not at all opposed to becoming supporters of the Nazi Party if they had not been tormented by doubts as to whether allegiance to the swastika could be reconciled with the Christian cross.

One important factor in the success of Nazi posters was that they took into account the basic attitudes of the population. Thus, in reactionary Potsdam, posters with black, white, and red borders were put up, and Frederick the Great's head was made to address his “dear Potsdamers.” A poster like this would have been simply impossible in Berlin, not to mention the laughter it would have caused in Wedding, Neukölln, etc.

For Bavaria, the colors were not black, white, and red, but blue and white.
If you read the poster, signed by Ritter von Epp, carefully, you will see that this is a masterpiece of individual propaganda.



Kameraden der ehem. k. b. Armee!

Freikorpskämpfer! Bayerische Landsleute!

Nach 4jähriger Pause ist durch die Wahlen zum Landtag endlich am **24. April die Möglichkeit gegeben, zu** das Schicksal unserer lieben Heimat bestimmend einzuwirken.

Vor 13 Jahren, als wir im Feld das Vaterland verteidigten, rissen Ausländer, Deserteure und der **Bodensatz** des Volkes in unserem Rücken die Staatsgewalt an sich und **mißbrauchten sie zu unserem Verderben.**

Waffenstrecken, Rückzug, Ablieferung der Waffen, Zerstörung des Heeres, **Diktat von Versailles mit der Weltlüge von unserer Schuld am Kriege,** mit schamlosen **Strafbestimmungen** für Kaiser und Heer- und Truppenführer und für **das gesamte deutsche Volk** waren die Folge.

Die Opfer jahrelangen Kampfes, **des Heldentodes von fast 2 Millionen,** die Ehre, die Wehrhaftigkeit, deutscher Boden, deutsche Volksgenossen, deutsches Gut in unerhörten Ausmaßen wurden frevelhaft preisgegeben, unmögliche Geldsummen auf ungezählte Jahre, zuletzt auf **58 Jahre als Sühne für nie vorhandene Schuld** zu entrichten, wurden übernommen.

Sozialdemokratie, Demokraten und Zentrum als wirkende Kräfte tragen die Verantwortung. **Mit ihnen als bayerischer Teil die Bayerische Volkspartei!**

Nie hat man gehört, daß die Verbrechen gegen Volk und Staat als die Ursache aller auf uns lastenden Übel genannt wurden, niemals, daß einer der Übeltäter zur Verantwortung gezogen worden wäre. **Alle Regierungen** haben **schweigend die Revolution** und **ihre Frevel gebilligt,** wenn sie sie nicht gepriesen haben.

Das System, das sich aus diesem geschichtlichen Ablauf heraus gebildet hat, **wird nie die Hand an diese Wunden legen,** an denen wir zugrunde gehen. Es kann nicht. **Alle Übel werden weiter fressen.**

Die **Sozialdemokratie** geht naturgemäß über die Grundursachen hinweg. Die **Bayerische Volkspartei** aber legt sich in ihrem **Wahlruf** Leistungen zu, die **nie geschehen** sind und macht **Versprechungen,** die **sie nie erfüllen wird,** nie erfüllen kann. Sie handelt in **Berlin** genau wie die **Systemparteien,** zu denen sie gehört, und tut nur innerhalb der bayerischen Grenzpfähle so, als ob ihr Bayern am Herzen läge. Sie hat stets alles preisgegeben, was zur Verreichlichung im Sinne des Versailler Diktats, im Sinne des sozialistischen Zentralismus und zum Vorteil der Systemteilhaber gefordert wurde. So hat die **Bayerische Volkspartei** das **Recht verwirkt,** sich als **alleinige Hüterin Bayerns** zu gebärden.

Ob wir dieser vernichtenden Verwicklung weiter preisgegeben bleiben sollen oder ob wir uns aufraffen, sie zu sprengen und gegen den Vernichtungswillen des Diktates Frankreichs anzukämpfen, das steht bei der **Wahl am 24. April** zur Entscheidung. **Alle anderen Dinge sind planmäßige Ablenkung und Schwindel.**

Bayern, ehemalige Kämpfer für deutsche Ehre und deutsche Lebensgeltung! Laßt Euch jetzt nicht mehr durch leere Worte täuschen! Seht die Handlungen und ihre Ergebnisse an! **Wählt nicht Männer, die seit 13 Jahren von Euren Lebensgrundlagen weggenommen,** verbraucht oder abgeliefert haben, was wegzunehmen war.

Der einzige wirkliche Kämpfer für andere Zustände, für eine Wendung in unserem Schicksal, für **Verteidigung** von **bayerischem** und deutschem Boden, von deutschem und bayerischem Hab und Gut, für Entfernung des Würgegriffs von Frankreich und seinen Vasallen vom deutschen Leben, für die Wiedergewinnung freien deutschen Rechtsstaates und damit **zum gerechten sozialen Aufstieg ist die nationalsozialistische Bewegung.**

Sie ist als politische Partei die einzige, die dazu die Kraft hat und die in die fressenden Sünden unserer Lage nicht verstrickt ist.

Bayern hat unendlich viel verloren, aber es kann starke Kräfte zum politischen Wiederaufstieg und zur wirtschaftlichen und sittlichen Gesundung Deutschlands einsetzen. Es ist der zweitgrößte Staat im Reiche. Es kann starke Bundesgenossen an anderen Ländern gewinnen, die jetzt gleichfalls ihre Landtage neu gestalten.

Laßt nicht zu, daß **Bayern bei der nationalen Wiedergeburt** überholt wird, daß andere Stämme das Schicksal gestalten und wir aber noch weiter ins Hintertreffen kommen!

Holt wieder auf! Stellt die Geltung Bayerns wieder her, die es vor dem Kriege hatte, die Ihr Soldaten verteidigt habt! Stärkt die **größte** und **gewaltigste Partei** im Reiche als Vorkämpfer, **indem ihr der Partei Adolf Hitlers Eure Stimme gebt!**

Gebt den Männern der

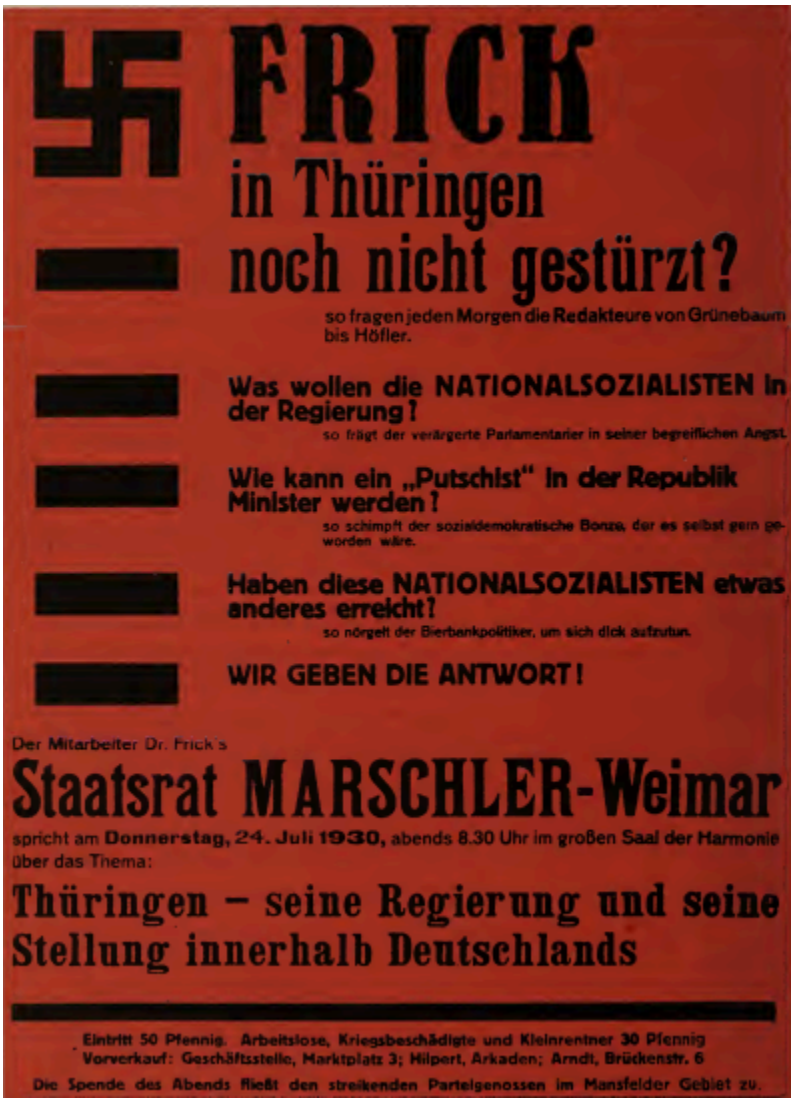
Liste 5

Eure Stimme, sie sind die einzigen, die sie verdient haben.

Franz von Epp

Im Felde Kommandeur des K. B. Infanterie-Leibregiments,
Ritter des K. B. Militär-Max-Joseph-Ordens, Generalleutnant a. D.

The poster does not speak of the Reich, but primarily of Bavaria, and it skillfully stirs the resentment that sits in the flesh of every true Bavarian, reminding them of the disdain that Bavaria allegedly faces from the rest of the Reich. When Berlin is mentioned, it is done in such a way that it corresponds to an alignment with the system parties. In short, here an expert on the Bavarian national character has represented its concerns in an exemplary manner and made them the preamble to his own intentions. For many residents of Heidelberg, the question "Frick in Thüringia not yet overthrown?" was surely spoken from the heart.



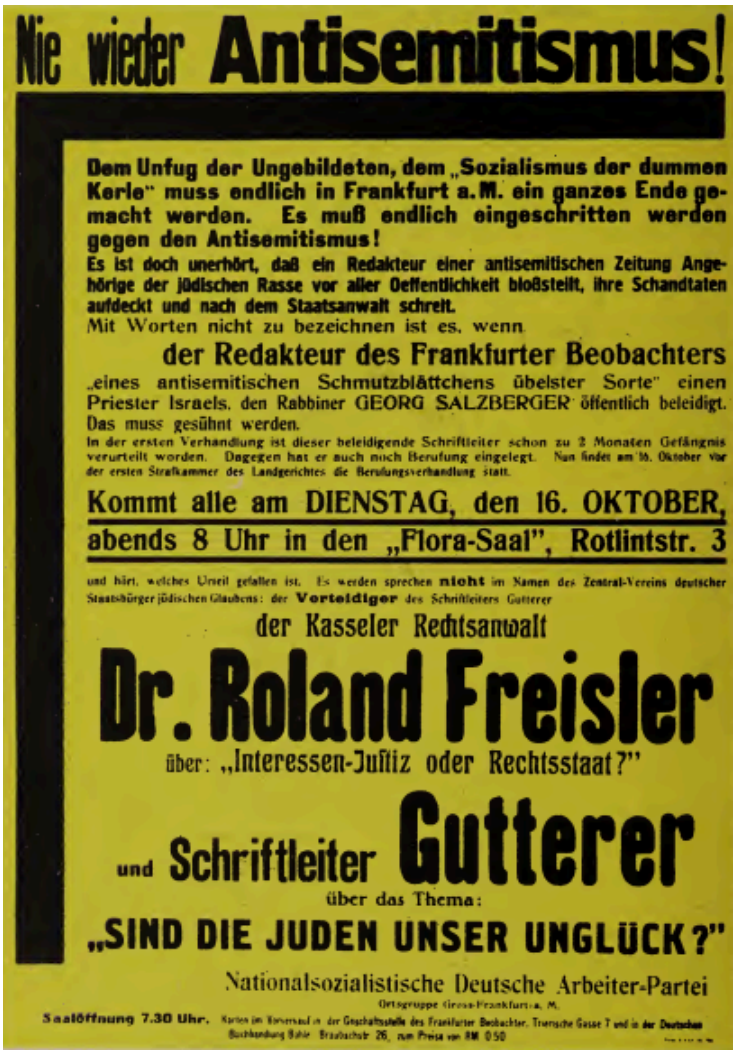
The newspapers of the system press hammered their slogan into the population of Germany day in and day out: "The Nazi government with the putschist Frick must disappear from Thuringia!" This agitation, evoked by the opposing side, was skillfully used here and, under the pretext of wanting to satisfy the curiosity of the listeners, a meeting that was certainly very well attended was achieved.

At that time, the names of prominent NSDAP speakers were still unknown to the general public. It would have been of little use to put up posters that only said something like, "Dr. Goebbels will speak at the Sports Palace on such-and-such a date." The advertising effect of big names first had to be achieved by all means necessary.

When Dr. Goebbels writes in his “Kampf und Berlin”:
“...It is tremendously difficult to wake this lethargic, tenacious monster (Berlin) from its lethargic calm” (page 43)
and further says:
“...Our goal was to conquer the streets... and with it the masses and the people...” (Page 127)
and then adds that the means must be appropriate, this observation was not only absolutely correct for Berlin, but also applies to the Reich.

Shooting festivals [traditional Germanic festival involving target shooting and marksmanship competitions], fireworks, local celebrations such as harvest festivals, and popular entertainments of every kind were organized with raffles and dancing, and then, at a time when none of those present could possibly leave, a political speech was held. The political gathering thus became an event that people liked to attend; in this way, people were reached who would never otherwise have been drawn to a political event.

The poster “Never Again Anti-Semitism!” was born entirely out of the moment, and was therefore infinitely effective.



The trial mentioned in the content was the talk of the town at the time, and it was clear that the inhabitants of a Jewish town like Frankfurt am Main were interested in anti-Semitism and in the lecture mentioned in the poster, “Are the Jews our misfortune?” The skillful wording of the text, which led the superficial reader to believe that they were dealing with opponents of the Nazis, had the effect of deepening the divide that the process itself had already created, and benefited the propaganda of the NSDAP. This poster not only aroused curiosity, but also divided the readership into two groups, who in turn told their friends and acquaintances about it. One group went on their way grinning happily or smirking maliciously, and the other group slunk away, annoyed and angry. The first group filled the room punctually every evening, while the others spent that time pondering the best way to get rid of the “Jew-baiters”.
The title is always the most important part. It should prompt passers-by, who have been attracted by the colorful surface of the poster, to read it. Whether it says, “The government has been overthrown!” or “Stop the thief!”, it always depends on the content of the poster to gain access to the hearts and minds of the population.

How the text of the Nuremberg NSDAP poster must have burned in the hearts of the “Workers! Soldiers! Bavarians!” when they saw in this juxtaposition both the promises made and the fruits of it; how outraged the population of Düsseldorf must have been when they saw from the Nazi poster that the system and its ministers really were the criminals that the NSDAP had always denounced them as being! Here it is primarily the combative, unsparing spirit of the posters, calling for the destruction of the people's deceivers, that gives them their effect. Furthermore (in the case of the Düsseldorf poster), court cases, like erotic things, always have the greatest public success.

The population of each district wants to be approached differently.

The poster “Workers and Employees of Berlin!” with the headline “The Fraud of Social Insurance!” attracted a great deal of attention.

Arbeiter und Angestellte Berlins!

Fünf Milliarden Goldmark werden jährlich durch die Sozialversicherung aus der Arbeiter- und Angestelltenschaft herausgepreßt!

An dieser gewaltigen Summe, die etwa so hoch ist wie die französischen Kriegsschulden von 1870, sind

die Krankenkassen beteiligt mit rund 2000 Millionen
die Invalidenversicherung mit 1200 Millionen
die Angestelltenversicherung mit 246 Millionen
die Unfallversicherung mit 306 Millionen
die Knappschaftsversicherung mit 205 Millionen
die Erwerbslosenversicherung mit 1200 Millionen

Diese riesigen Summen werden durch die Wochen- und Monatsbeiträge der Zwangsversicherten aufgebracht. 20 bis 30% des Einkommens werden uns unter dem schönen Namen „sozial“ abgenommen, und im Falle der Not geben uns die Institute Bettelgroschen.

Die Kranken finden keine ausreichende Hilfe, und die Gesunden werden ihre sauer verdienten Groschen los.

An den Schaltern der Kassen, in den Wartezimmern der Versorgungsärzte hört man berechtigte Schimpfen und Klagen. Halbtote werden arbeitsfähig geschrieben. Bei den meisten Ärzten und in den Apotheken werden

die Versicherten als Menschen zweiter Klasse

behandelt.

Invaliden erhalten kümmerliche Versorgung, ihre mittellos Hinterbliebenen müssen um Gnadenreste betteln. Die Institute aber bauen prunkhafte Verwaltungshäuser. Die Direktoren und Vorsteher und zehntausende behäbiger Bonzen sitzen in herrlichen, mit Teppichen und Polstermöbeln ausgestatteten Diensträumen, fahren in Luxusautomobilen und bezahlen dicke Gehälter.

Alles auf Kosten der Armen.

„So ist es!“ sagen Millionen braver, fleißiger Volksgenossen, haben aber nicht den Mut, dieses System, das uns durch seine Sozialgesetzgebung ausplündert, mit den richtigen politischen Mitteln zu bekämpfen.

Volksgenossen! Die Nationalsozialisten zeigen Euch neue Wege, die zur Beendigung der Ungerechtigkeit führen! Kommt am

Freitag, den 25. Januar, abends 8½ Uhr
in die „Unions-Brauerei“, Hasenhaide 22/31, zur

Massen-Versammlung

Es spricht der Leiter der nationalsozialistischen Betriebszellenorganisation

Pg. Johannes Engel

über das Thema: „Der Betrug der Sozialversicherung!“

Eintritt 30 Pfg. • Erwerbslose 10 Pfg. Saalöffnung 7 Uhr

The author still remembers the crowds that gathered in front of this poster at all hours - after all, it was a topic that concerned everyone. This shows that it is indeed possible to attract the attention of the entire population, even in a big city, with a poster.
The same applies to the poster “Deutscher Bauer!” (German Farmer!)

Here, too, it is the headline that, in its simplicity, appeals to the straightforward and upright sense of the rural population. The typeface has also been chosen to match the content. In short, memorable sentences, the farmer is reminded of his tradition and of the obligation that arises from it. He sees that the NSDAP has correctly recognized the millennia-old vocation of the farmer, and this fact fills him with trust and joy, because everyone feels pleasantly touched when the work they have done is properly recognized and appreciated.
It is clear that these posters are pure pieces of “shock and awe”. It would not have been possible to wake up the masses, who are so incredibly slow to think, by any other means than such a “bluff”.

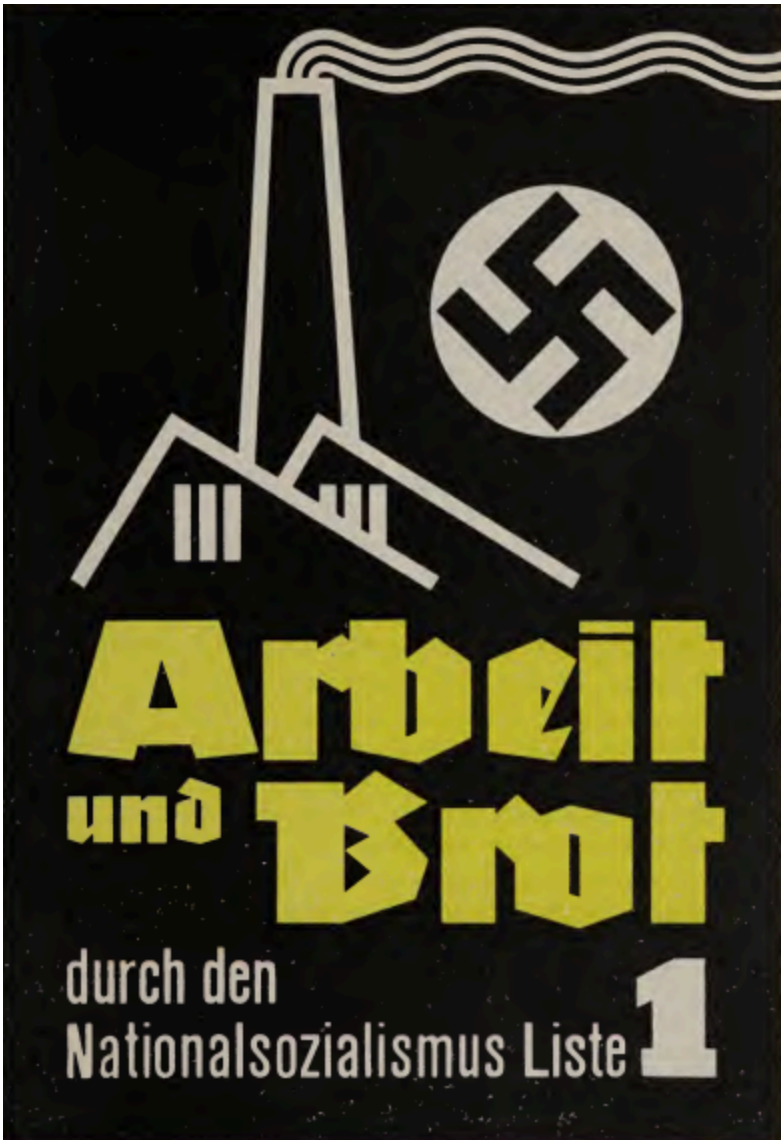
The poster can be used anywhere. It is even successful where everything else fails. Even in areas inhabited predominantly by illiterates, the poster can be effective. The printed word can also remain unread under normal circumstances, and remains unread by anyone who rejects the newspaper, book or pamphlet in question from the outset. The radio receiver can be turned off. (since the assumption of power, however, this possibility has been considerably reduced. Through the installation of community

receivers in factories, offices, schools, etc., even those who would otherwise have avoided the speeches of the NSDAP leaders have been brought to the radio receivers.)[29]
There is no need to attend a political meeting at which the opponent of one's own point of view speaks. (At least here the possibility remains to speak at the meeting, but cases in which the speaker has more success than the conveners of the meeting are rare exceptions.) Even marches and demonstrations, despite the general human curiosity, do not necessarily have to be successful.
It is different with the poster. It only misses the blind, the seriously ill and the anti-socials sitting behind solid walls, i.e. those who are inactive anyway. But every other person who enters the street cannot exclude themselves from life around them. Even those who walk the streets with their eyes constantly cast down were caught up by the parties and drawn into the political struggle by the glaring slogans painted on the sidewalks and roadways. Everyone eventually comes into contact with the poster - whether they come into contact with its content depends entirely on the psychological ability of its intellectual fathers.
In this case, it was the NSDAP that forced attention and interest with its new poster format. If it could not be done in a straight line, a detour was sought and found; after all, many roads lead to Rome. The poster design was always such that even the political opponent, who might have resolved never to pay attention to the NSDAP poster again, would repeatedly forget his resolution, albeit unintentionally.
The following example illustrates this:
The author of the posters, “Madige Schinken” and “Never Again Anti-Semitism,” the present-day Ministerial Director in the Reich Ministry of Propaganda, Leopold Gutterer, had managed to printed on yellow paper with black and red writing, which, thanks to this color scheme, was regarded as an invitation from the “Reichsbanner Schwarz-Rot-Gold” to a constitutional celebration. The wording of this poster was so inflammatory in contrast to the correct Reichsbanner posters that the population appeared in their main part at the meeting place indicated on the NSDAP poster, while the official celebration of the SPD, which took place at the same time, was hardly attended.

The posters of the struggle were not the result of careful planning and calculation, but were intuitively born out of the moment. They were created by people who were imbued with the idea of National Socialism in every fiber of their being. Hence their power, their conviction and their success!

It is understandable that in the heat of the struggle, the wording of a poster was not always a complete success, or that the always limited funds were not sufficient to execute a poster in such a way as would have been necessary to achieve the greatest effect. But even the posters that were produced with very limited means are outstanding achievements if they were created by a truly National Socialist artist. I am thinking of the symbolically effective poster by the illustrator Gäfgen, which, even without text, had to be understood everywhere. The swastika above the roofs makes the factory chimneys smoke again, or as the text below says: “Work and bread through National Socialism”. With very few lines, an extremely strong effect!

[29] On this point, compare the writings of the Reich Broadcasting Leader, Eugen Hadamovsky: “Your Radio” and “Propaganda and National Power”.



The posters discussed in this chapter served mainly to make the movement and its leading men known to the people. We must now turn to the group of purely political posters, which were directed against all other ideas.
In considering these posters, we must first be clear about two questions: what were we fighting against, and what did we want to achieve through this fight? If we anticipate the answer to the second question, this also provides the answer to the first.
We strove for the unity of the entire German nation and fought against everything that stood in the way of this unity. In the preceding sections, we have already seen that the main enemy was Jewish Marxism. In second place comes the spirit of the caste, which is embodied by reactionism. Finally, there is political Catholicism in its efforts to achieve supremacy. Behind all these factors, unseen, stands Universal Freemasonry, which, however, during the period of the struggle, apparently received no further attention.

The NSDAP had recognized that the strongest enemy of the movement was to be found in Universal Freemasonry, and that the main struggle should actually be against it. However, because Freemasonry was a very unclear concept for the people, with which they did not know what to do or how to react, and because Freemasons never openly came into action as such, the fight had to be directed against the visible

puppets and straw men who were sent forward by them, and who, because of their reprehensible deeds, were easier to present as enemies of the people and to fight against. Only in this way was it possible to win the people over to this fight and thus to deprive world Freemasonry of its auxiliary troops.
The most active, and therefore most dangerous enemy was Marxism. It was also the one that was most visible in contrast to reaction and political Catholicism. Its propaganda always repeated the same slogans that had served to curse the working people for thirty years and more; the concepts associated with these slogans had to be fought first and foremost.
“Freedom! Equality! Fraternity!”, ‘Socialization!’, ‘Class struggle!’ were the watchwords under which the individual could not imagine much, but which nevertheless destroyed every effort to achieve national unity through the stubbornness with which they were opposed to all rational arguments. It was therefore necessary to try with unremitting persistence to eradicate this delusion by word and deed.
An example of Marxist propaganda, explaining the idea of class struggle to the people in a nutshell by means of a contemporary event, thereby sowing new hatred, is provided by the story of the 'salt tax soldiers'. This incident was exploited for propaganda purposes in two very effective posters. One of them had the heading “Who will pay?”, while the other made a very primitive appeal to the masses' will to survive by shouting: “Don't let them take even the salt from your bread!”

The background to this excellently executed propaganda, as well as the explanation of the word “salt tax soldiers”, will be given here very briefly. It shows how skillfully the KPD used current political events for its propaganda.
On May 28th and 29th, 1932, Hitler promised a possible Papen cabinet toleration by the NSDAP if the SA uniform and demonstration ban were lifted and the Reichstag dissolved. On June 1st, Hindenburg appointed Papen as Reich Chancellor and dissolved the Reichstag on June 4th. On June 13th, Hitler demanded that Papen lift the bans, which was fulfilled on June 17th in the “Emergency Decree Against Political Riots”. Three days earlier, the new Papen government had issued its first emergency decree, which contained the following four points:

1. Measures to maintain unemployment assistance, social insurance and the Reich's pension scheme.
2. Alleviation of the welfare burdens on the municipalities.
3. Securing the budget.
4. Job creation.

Among the other goings-on in government was also the new taxes introduced in March 1926, including a reintroduction of the salt tax. The new taxes and deductions caused a great stir among the population, which was greatly intensified by the propaganda of the KPD, which steered this understandable outrage towards the NSDAP and insinuated that Hitler tolerated the new laws, according to which even salt was taxed. This propaganda simplified the events, which were obvious to the masses, and coined the term “salt tax soldier”. It claimed that this tax had been introduced only so that Hitler could buy uniforms for his SA from the proceeds of this tax. The masses were happy not to have to think again and eagerly seized this new catchphrase, which was very widely used in the period that followed.

This KPD propaganda idea can be described as perfect:

1. A current event is simplified to the point of primitiveness.
2. It clearly emphasizes the point that concerns everyone and touches them at their core - the instinct of self-preservation.
3. Capitalism is shown as the enemy in its boundless greed for possession, which does not shy away from taking even the last thing from the poorest.
4. The way to fight this enemy is to destroy the NSDAP.
5. In the individual SA. man, whom everyone encounters daily on the street, the enemy that is accessible to everyone is created.

How “successful” this kind of propaganda was can be seen from the fact that more than 250 NSDAP members were murdered by the vigorous and brutal followers of Marxism.

The SPD's basic idea was to address the same topic with a poster showing the bourgeois bloc taking away bread from poor children.

The shortcomings of this poster lie not only in its poor technical execution, but primarily in the fact that it is not sufficiently thought out. The poster, which dates from around 1920, neither deals with an actual event, nor does it present the enemy and the fight against it in a comprehensible way. Furthermore, the pictorial execution in its fairy-tale-like representation is hardly suited to achieve propagandistic effects. It only widened the gap of class antagonism.
In every possible way they tried to persuade the people that the propertied classes thought only of themselves, but they did not forget to emphasize their own deeds and what they had done for the people. After all, it is every man's right to point out his achievements, if it is true. For example, there is the poster: “Mothers! Fathers! Look! Everything for your children!”

On this poster, we see palatial structures representing schools, hospitals, vacation and care homes, recreation centers, sports fields, swimming pools and kindergartens. Next, the poster shows a proletarian child, who does not look like someone from the propertied class, who has not only been deprived of bread but even of the salt for the bread, and who, beaming with joy, points to all these wonders.
Social Democratic propaganda wants to prove its concern for the people by reminding us of all the buildings that were actually built. In reality, however, these achievements did not arise from a sense of the common good, but were the worst kind of stopgap measures. These buildings did not promote the well-being of the working population; on the contrary, they only led the people deeper and deeper into the swamp of impoverishment.

Reichsbank President Dr. Schacht comments on this as follows:

“In my Bochum speech of November 1927, I stated, even for that time, that if the municipalities had refrained from a number of luxury expenditures or non-urgent expenditures, they probably would not have needed to take out a single foreign loan. Among those luxury expenditures and non-essential expenditures, I included the expenditures of German municipalities for the construction of stadiums, swimming pools, parks and decorative squares, for the purchase of land and goods, fair trade buildings, festival halls, hotel buildings, office buildings, planetariums, airports and airfields, theaters and museums, etc. ... The enormous sums involved can be seen from the fact that in the seven years from 1924 to 1930, around 40 billion were spent, of which more than two-thirds... were raised from public funds. ...It is only through such unprofitable use of money, partly saved and partly borrowed, that the sinister specter of

unemployment has been partially and briefly banished, and now, with five million unemployed, it looms ever larger."[30]

These Potemkin villages were erected only through a frightening foreign bond economy that made a mockery of all knowledge of economics, and the interest and repayment of which imposed new and enormous burdens on the people. The beneficiaries were not the people, but only the leaders of the SPD. They and their cronies profited from it. With their widespread nepotism, it was necessary to create new, highly paid positions again and again. A corruption arose that reached into the highest official positions, and cost the people almost more than the many unnecessary buildings.
The NSDAP had to start by uncovering the real reasons for the Marxists' enthusiasm for building. This then gave their propaganda the opportunity to tear the mask from the face of these false friends of the people, and expose them to the contempt they deserved from the population.
It is, of course, impossible to achieve a propaganda influence through the poster alone. The poster can only ever convey a condensed extract of a doctrine. It must be limited to simplifying and presenting something that is already known – whether in pictures or writing is not essential – in such a way that it is easy to understand and remember. A really skillful poster will therefore always have a mental barb that, once it enters the mind, cannot easily be removed.
A poster that meets these requirements in an exemplary manner is the NSDAP poster: "Work in the hands of every creator!"

This scene is so directly taken from real life that it embodies the yearning and hope of millions of unemployed people. For years unemployed people, who cursed their useless lives in tired renunciation and who were often only kept from the path of crime by chance or their physical failure, suddenly had new hope from this poster. It showed something completely different from the Marxists' eternal promises of a future in which they could no longer believe. Inspired by the photographic reproduction of the tools so familiar to them, their old workplace, last visited years ago, arose before their minds' eyes. Invariably, their hands opened to reach for the tools, as in the picture. Even if it was only a temporary illusion that this image conjured up in their minds, the thought itself would not leave them. The phrase: "What if I do get work again..." replaced the phrases of class hatred and Marxism.
The idea of the poster is so strongly geared to the most powerful life-feeling of man, to his will to survive and to his hope, that it excluded all thoughts that had only been artificially grafted on, even if for decades. Added to this is the convincing nature of the language: "Work and bread through Liste 1!"[31]
This short, suggestive sentence is more forceful than long-winded sentences that try to explain everything.

[30] Hjalmar Schacht: "The End of Reparations", Gerhard Stalling Verlag, Oldenburg, 1931
[31] "Liste 1" was the list number for the Nazi Party in the 1932 election.

The fact that it appeals to the ego plays a significant role in its effectiveness. For years, under Jewish leadership, Marxism had endeavored to undermine any sense of respect and self-respect among the people, to instill the greatness of the “class struggle” in return. However, the apparent success of these efforts collapsed at the first push.
For years, the working man who had become unemployed through no fault of his own had been persuaded that receiving unemployment benefits was an act of social justice. They tried to eliminate the shameful feeling that everyone felt who received wages for work not done by presenting it in this way. It is not possible to suppress a person's natural, healthy feelings forever. It is true that a person can be forced by necessity to silence this feeling for a time, but it takes only a small occasion to expose this self-deception. In general, the thinking of the majority of the German working class is quite sound, and only in a few depraved individuals is the trait of “receiving without giving anything in return” elevated to the purpose in life. The fact that Germany had only a small number of professional beggars in the period before the war and after the National Socialist revolution confirms what has been said. The German loves work that enables him to provide for himself and his family through his own efforts.
Thus, for the first time, National Socialism was able to point out how foolish it was to give people wages and earnings without work in this time of great unemployment. It is a typically Jewish notion to imagine paradise as “income without work”. But it has always been the case with the German people that they could only feel happy when they created value. How often have you not heard Germans say at that time: “Nonsense, I'll gladly work even ten hours, the main thing is to have a job again and to know that I'm not living in vain!”
The poster “Adolf Hitler has brought you together in 13 years! German manual and mental laborers! German farmers! Don't let yourselves be torn apart again!” serves, like the previous one, to bridge the differences between the people.

Although this poster appeals less to the elemental feelings of humanity, it consciously appeals to a characteristic of the German people that has always been considered typically German: loyalty. This poster also embodies the fighting spirit, even if it is not so visible at first glance. The depiction calls for a fight against the temptation to become faint-hearted that one faces every day. The image of the three basic elements of every state life, embodied in the three masterfully depicted professions, is firmly etched in the memory. Compare this with the caricatures, or rather caricatures, which Marxism draws of these three classes. The peasant is reduced to a 'Great-Agrarian' or a 'fool'; the worker is either an exploited wage slave or a revenge-thirsty proletarian; finally, the intellectual worker is reduced to a ridiculous collared proletarian or an ice-cold exploiter. But the portrayal is always disruptive, depressing and destructive.

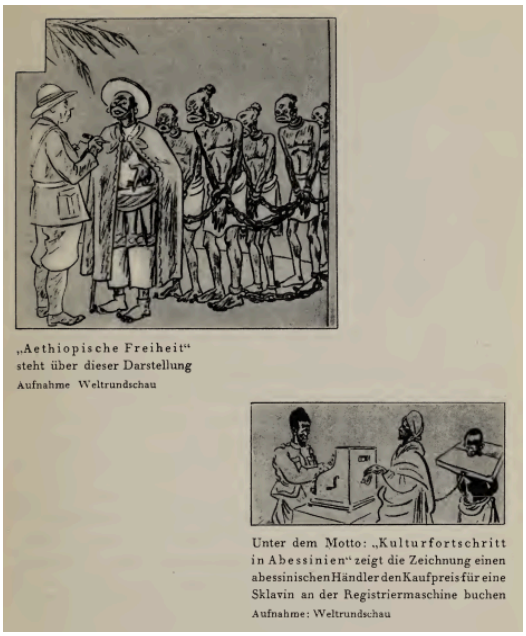
National Socialism, however, always saw its main task as unifying the people. This is most clearly shown in a drawing of Mjölnir from 1929, to which nothing needs to be added.

Even the human hand is seen by Communism as an instrument of strangulation and killing, and not as a symbol of creative labor.
We find this idea expressed in the technically and propagandistically excellent photomontage by the Jew Herzfeld (Heartfield).

Thanks to its simplicity, this poster is easy to remember, helped by the cleverly worded text. It also has a combative momentum, made visible not only in the caption, but also in the position of the hand. Apart from this tendency, it is a good poster, and it was certainly effective; compare the activity of the RFB [Roter-Frontkämpferbund] and the death and deserted list of the NSDAP., in which the victims of the murder propaganda of Marxism are listed.
The poster by the draftsman Mjölnir breathes a completely different spirit.

"The organized will of the nation" is the explanation given here for the term 'National Socialism'. Certainty, strength, confidence, a sense of power, strength and unbending determination to fight to the finish and win – these are the qualities that this poster radiates. These qualities, when they are in any way presented to the masses, will always inspire the people. Since time immemorial, the people have cheered the hero and laughed at the weakling. The crowd demands heroes in whom it sees its own aspirations embodied. Just as women admire and love heroism, courage and determination in men, so the masses, the feminine, vacillating, undiscriminating and easily excited form of human existence, craves these qualities. It is inherent that only that which has momentum carries away. The very concept of the word "carry along" shows this - only that which has so much strength of its own that it can overcome the inertia of persistence can carry something else along. This is not only the case in physical events, but also in mental ones. An order given listlessly by a military superior is carried out even more sluggishly. This order, given without strength and momentum, bounces off the rubber-like persistence of the subconscious and only after some time, via purely rational thinking, finds its way into the human consciousness through the concepts of obedience and discipline, and thus its execution.
A rousing speech, a stirring poster text, a poignant poster drawing must take people by surprise. Here the cold calculating mind, conscious thinking, must be eliminated. Here the direct path to the subconscious, to feeling, is taken. The "art" of the psychologist, of the spiritual guide, consists precisely in excavating the subconscious feeling, unadulterated by any thinking. The dross that wrong education, tradition, bad examples and so many other influences of everyday life have piled up over natural feelings, over the heart and soul of man, must be removed. Wherever real, unadulterated feeling is expressed, it will find an echo. Otherwise, how could a really good book find favor with the simplest sections of the population? How could the Führer, with all the opposing influences arrayed against him, have found ever new followers in his struggle, if his words, dictated by feeling, had not found their way to the hearts of his people? Especially in the case of the war posters, one will therefore also find that they are all the more successful the better they manage to combine a generally accepted moral view with their aspirations.

In this connection, the war posters of the second chapter of this work should be recalled, as well as the Freikorps posters in the third section. Posters are always successful when this rule is followed. In any case, the opponent must be morally discredited. If, in addition, you manage to credibly present yourself as a champion of the norms of morality and justice generally recognized by humanity, then the support cannot be valued highly enough, as the experiences of the World War and the Italo-Abyssinian conflict show.
Two drawings that appeared in Italian newspapers on the occasion of the Italian-Abyssinian War and from there found their way into the world press illustrate what has been said.



A photomontage that also belongs to the group of battle posters is the NSDAP poster: “German people, you have to choose!”

By placing two groups of well-known people in the photo opposite each other, the contrast between the races and thus the different outlook on life is shown to the people in an unadulterated way. Here, the appeal is made solely to sentiment, in the certain knowledge that the choice can only be in favor of one's own race. Anyone who has seen the pictures of these Jews and intellectuals must be disgusted by them and simply cannot trust these people. In this context, the photographic reproduction is extremely important, because, in contrast to even the most honestly painted pictures, the viewer can never have the feeling that distortions have been made for the sake of intention.

The Saar plebiscite posters of the German Front show yet another character.
It is now up to the German Saar workers to expel the gate to Germany. It is in their hands to tear down the walls that have been erected between the Saar region, which lies in the shadow of French servitude, and the German motherland, which is illuminated by the symbol of the swastika.

The depiction is as powerful and heavy as the inhabitants of this area, which were withheld from Germany for so long. Even though the drawing is not very successful, the whole depiction breathes an unstoppable power and momentum that, in terms of propaganda, can be said to have solved the task.
While the author of the poster just discussed foresaw that it would take a tremendous effort before repatriation became a reality, Mjölnir goes one step further psychologically.
In his poster “Deutsche Mutter, heim zu Dir!” (German Mother, I’ve Come Home to You!), he takes the fact of returning to the Reich for granted, so that it no longer needs to be mentioned. Any doubt about this

is nipped in the bud. The returning son carelessly steps over the small, broken and insignificant fallen sign of former separation. The sense of belonging together that blood creates has proven itself stronger than paragraphs and chains; blood has torn down the border posts. Just as the two people, mother and son, stand above all the other things depicted in the drawing, they also stand vastly superior to the yapping of the pack without a fatherland.
A convincingly German poster, as only Mjölnir can make it.

Now that the NSDAP is no longer in the opposition, but has come to power, the question may arise as to where the “enemies” necessary for good propaganda are to be found.
Well! For one thing, these enemies have been soundly defeated, but they are far from being exterminated. For another, their evil spirit still lives on. Even when the time comes when National Socialism no longer needs to fight Marxism, reactionism, political Catholicism and Freemasonry, there will still be work to be done. It will always be necessary to stamp out character traits that are opposed to the welfare of the people and possibly threaten it from within. Finally, it must not be forgotten that Marxism would never have found its way into our country if the ground had not already been prepared for it by the behavior of other forces.
To use an example: Bacteria are present everywhere in the air, but they can only cause harm if they come into contact with suitable soil. Only then can they cause ulcers, diseases, etc. So, to stick with this comparison, if National Socialism managed to cut out the open ulcers to prevent them from spreading further, it is now necessary above all to ensure that the weakened body heals. It must be achieved that the organism, through appropriate care, produces the juices that enable the body to reject everything that is detrimental to well-being, even without medication.
Under normal conditions, the body of the German people is quite capable of expelling everything that is harmful to it. But until this condition is reached fully, public education and propaganda must watch over, admonish and guide. Even when the whole nation is once again in unity, both in character and in soul,

there will still remain enemies outside the nation who will threaten it. In the changing existence of national life, there will always be events over which the government has no influence, such as crop failures, floods and foreign policy complications. The government can try to prevent these catastrophes by taking wise measures, but the possibility of being afflicted by such an evil will always remain; in such cases, propaganda would have a preventive role to fulfill.
We see an example of this kind in the posters: “We want peace and honor!” and “The Marshall and the Corporal!”

They were used on the occasion of Germany's withdrawal from the League of Nations and were intended to unite the people against all thoughts of servility and dishonor, which, as long as they still existed among the people, were an obstacle to its recovery.
These two posters are magnificent in their design. On the one hand, the powerful language that is used here shows that this is a man who knows what he wants and who is aware that he will achieve his goal. The written text strengthens the self-esteem of every person in the nation and makes them hold their heads higher, self-confident in the feeling of belonging to a nation that has done everything to fulfill its obligations. This moral plus gives them the right to demand an honorable future and, if necessary, to fight for it. The montage is equally well thought out. All the fellow citizens who are not of high birth or high standing, that is, the majority of the population, will feel honored in the simple person of the corporal of the world war. They are proud that a man from their ranks has made it on his own, that most of the population has followed him through thick and thin, and thereby enabled him to demand the highest post the Reich has to offer. For them, Hindenburg means simply the “old gentleman”, in whom they see not so much the politician as the great commander. Furthermore, this poster was an illustration of the true national community of the Third Reich. Where would there have been a representation in the intermediate realm and in the time of liberalism that shows the bearer of the highest military dignity together with a private in one picture, without feeling the tremendous distance expressed in this difference in rank? Here, only the facts and achievements of both men are evaluated.
Reactionaries, on the other hand, would view the poster differently! For them, Hindenburg still represented absolute authority, which, though often reluctantly, was to be bowed to. The fact that Hindenburg had appointed Hitler as Reich Chancellor forced these circles to follow Hitler and his

government. For the politically indifferent sections of the population, who see every government as ordained by God, this portrayal of the President standing together with the new Chancellor was a reassuring certainty that allowed them to continue sleeping peacefully.
The poster as a whole represents the happy marriage of the glorious past, embodied in the person of the aged Reich President, with the new Germany, which finds expression in the Führer. This montage was particularly effective abroad, where, as far as objective judgment was concerned, this representation had to be seen as that of a father with his son – and why shouldn't it? All in all, a battle cry in the most constructive sense.

The poster published by the RSV to raise funds for the fight against hunger and cold pursues the same goal.

Here, too, we have not only a purely militant moment, but also a high ethical value. On the one hand, it appeals to the maternal feeling in man and, on the other hand, it appeals to the true national community, calling on it to break down all barriers that divide and to establish a community of struggle in which the personal ego is placed behind the general sacrifice.
The relief work that the Catholic Action wanted to carry out in the "Caritas Collection" was based on the same noble idea.

What is to be rejected about this poster is, first of all, that the motif for this poster was taken from that of the National Socialist WHW poster. Secondly, it is also incomprehensible that the mother's place is taken by a nun in a habit who has taken a vow never to become a mother. This representation is in stark contrast to the National Socialist worldview, which sees the family as the nucleus of every national life.

The following two posters mark the transition to the purely commemorative posters: one is "Denkt an Altona!" (Remember Altona!)[32] and the other is "Trotz Verbot nicht tot" (Not dead despite prohibition!).

Neither says anything new! But the what and the how with which they repeat what is already known gives them their propagandistic value. The poster with the text alone contains all the elements of propaganda. It calls for self-preservation in an exemplary fashion. The effect is intensified by the feeling of outrage

[32] This is in reference to "Altona Bloody Sunday", when, on July 17th 1932, a clash between the SA, the police and communists left 18 people dead.

against the brutal murders by the KPD, which is known to all the people. It shows how one can give vent to one's justified anger, which has only been brought to our attention by this poster.

The poster is poor as a piece of art. Its propagandistic value lies primarily in the fact that it strengthens the will to hold out through its mere presence, in the way in which it unsettles the enemy and shows the people that a government cannot possibly stop a movement like the NSDAP. In this respect, the quality of the representation lies more in what persists and already exists than in the combative.
However, the rendering of a previously unpublished drawing of a Mjölnir welder, seen below, shows how incomparably better such a poster could be designed.

The only thing left to mention are the pure “reminder posters”, which are limited to impressing the voters with the list numbers held by the respective party. In this respect the NSDAP had an advantage, because it could easily place its symbol on its posters, in addition to the list number, without much effort. In this way, a clear identification was achieved by the simplest means. Other parties had to use more or less expensive drawings, texts, etc., in order to make their list numbers stand out from the mass of others. Naturally, the character of the mere number was lost in the process; however, with the NSDAP posters, even the most simple-minded people, who could hardly read, were able to find the right number by recognizing the swastika and memorizing it. The symbol of the swastika needed no explanation. Its meaning and its leader had become a concept for the people!
When it was too late, the SPD also realized the importance of a symbol. But they, like the KPD with its “hammer and sickle” symbol, did not know how to use these propaganda tools as skillfully. The National Socialists hammered the swastika as the symbol of the movement into the consciousness of the people in almost every single poster (except for bluffing posters and the like).

From the material covered in this section, it can be seen that, in addition to character and soul, propagandistic knowledge and skills are also required to design a truly successful poster.
Since one can also learn from mistakes, the next section will show a comparison of good and bad posters.

Chapter Six
Good and Bad Posters

It will always be a daring undertaking to pass final judgment on the quality of a poster. After all, every observer can only judge subjectively, and it may be that a poster makes no impression on the author himself but has a strong effect on others. Likewise, one may judge a poster from a purely artistic point of view, while its value must always lie only in its propagandistic effect and may be judged only by that. The most important thing about every poster is its advertising and inspiring power, and the strength with which it can suggest its idea to the observer - only then does its artistic design come into question.
The ideal poster is one that combines both factors into one. But to achieve this, an artist is needed who, from a purely technical point of view, must possess a high level of artistic skill. But beyond that, he must have such a strong bond with his people and a feeling for their specific character that no foreign influences can distort this natural gift in him. However, these two things together do not always create the conditions for a good poster, let alone one that is supposed to have a political effect. Examples of this are Hans Thoma, with his soulful landscapes that breathe genuine German life, and [Carl] Spitzweg, who combines artistic skill with a wonderful sense of humor. Both are deeply attached to their people, are great artists, and yet one could not imagine them as propaganda artists. There must be other aspects that are necessary.

First of all, there is the rousing momentum! This characteristic is conveyed by the enthusiasm with which the artist stands by his idea and creates his posters from it. Only belief and obsession with this idea provides the power to perform. If the idea in which he believes, with which he is at one and to which he has sworn allegiance, is great and full of life, it will give him the fire, enthusiasm and clarity that is then expressed in his work. This is especially true in political life - only he who feels an affinity for a political idea will fully grasp it. If this is true for the ordinary person, how much more so for the artist! His task and calling is, in the midst of all the events of his environment, to always be a herald of the real things that are almost lost on the ordinary person in the hustle and bustle of everyday life; yet it is precisely these spiritual currents that shape the face of an age and give it its name. Artists have more opportunities than almost any other people to turn their profession into a vocation. Drawn to that which corresponds to their own selves, artists become shapers of the lofty and pure (in German art), or of the base, corrosive, and diseased (in Marxist and Jewish art). If, in addition to this skill, there is also the ability to lend in depicted things a certain humor that ridicules the opponent and even strikes him dead, those posters are known to be incredibly successful. Therefore, a good poster is born out of the following qualities: artistic skill, a connection to the cause he serves, a fighting spirit, a biting sharpness, and timeliness.
In view of what I have said, it will come as no surprise when I include among the skillful posters those by the Jew and former German citizen John Heartfield.
Anyone who has seen this untidy and scruffy-dressed Jew, and anyone who has spoken to him must have realized, even if he knew little about the physiognomy of the Jew, that this head, in its abysmal ugliness, could only produce ugliness and destruction. This dreg of humanity and prototype of Judaism must always feel drawn to his own kind; only here can he achieve something that must be considered good within the framework of the idea he serves.
For the KPD, Herzfeld-Heartfield was one of their best artists. His posters breathe the spirit of the KPD so well, this spirit of vulgarity, of the basest instincts, of rabble-rousing materialism, that one is always shocked when one thinks that German workers, albeit deceived, allowed themselves to be led and cajoled by this type of person. Just as the Jew was never creative in himself, but could only create, exploit, and appropriate the “works” of others, so too was this Jew Heartfield. All of his posters, illustrations, etc. are photos. He also assembles them very skillfully, sometimes adding writing.
The extent of his empathy is shown by the following two posters: the Russian original shows typical Russian women, in a way and in a montage that could perhaps be effective for the USSR. That is not of interest here either; this poster, seen below, is only needed for a comparative study of the faces with those on the second “German” poster by Heartfield. Here as there, the faces are Slavic and the movements are

Slavic. While the people in the original hold up the book of Lenin, in the recreation they hold up the sickle and hammer. The latter poster may have been used by the Soviets to promote a union of workers and peasants, but it is thoroughly un-German.[33]

Another example can be seen in this poster, marking the fifth anniversary of Lenin's death, which was only used in Russia and is perceived as completely Jewish.

[33] In this context, one should also consider the "works" shown in the "Degenerate Art" exhibition.

It corresponds to the ritual concept of mourning, to honor a dead person with paper memorials that show him every aspect of his life, from cradle to grave. From a Jewish point of view, it is a good poster.
But not in our view. Because a good poster should and must trigger the will to act.
When, as in this case, you evoke the spirit of a great dead person, you take on the obligation to show the people the way they should go, to give them the courage and enthusiasm to solve a task that they might not be up to without the great example. This poster only evokes the memory of the masses of what they have lost, paints this loss in all of its colors, and thus sends every heart into mourning again, and that is a typical Jewish ceremony that neither offers consolation nor imposes obligations on the bereaved. This obligatory appeal is missing here, and therefore would have been better suited as a memorial page.
The KPD not only received the ideas of the Jewish Soviet state, including all of its slogans and the like, but also their direct propaganda material, which was then used in Germany with few changes.
The following poster (from 1931) was taken from the Russian magazine Kunst[34]. The one created afterwards is a "German" poster that was used in the Reichstag elections in July 1932.

The propaganda department of the KPD made their work easy for themselves; instead of the original text: "Give the world of October a chance!" they wrote: "Enough of this system!" and on the table was no longer the "crisis" for consultation, but the words "emergency decree". By giving the bourgeois sitting around the table the faces of leading German politicians, they believed they had fulfilled their obligations to conduct propaganda in Germany. The gun was yet still wrested from the fist of the man in the latter photo, since the time for publishing the plans of the armed uprising of the central executive still did not seem advisable.
Interestingly, a poster with a purely German content also exists from the German side, from the National Socialists. The idea of "hitting the table with your fist" was in the air at that time, and Mjölnir was the most German, most folkloric and thus most effective representation of it.

[34] "Art", the organ of the Association of Soviet Artists and Sculptors, Moscow, State Publishing House, 1933, Issue 4.

When looking at this poster, it is easy to see what the others lacked. How weak, for example, is the KPD's drawing with its words “Liste 3!” compared to the fist coming out of the rock sleeve with the symbol on it. And how that fist comes down! Like a blacksmith's hammer, it strikes the table of the bigwigs and profiteers, so that their breath is taken away in horrifying shock. Mjölnr is not content with just this threatening gesture though. He is a National Socialist, and is accustomed to striking so that sparks fly and the Marxist society falls over altogether, armchairs and all. The fighter's fist stands out in the picture, dominating and visible from afar, with the symbolic swastika above it.

A poster of the NSDAP demands special attention, and this is the poster: “One Man!”

The following can be said about this poster: the division of the space is well done, as is the arrangement of the text. The use of a picture of Hitler as an eye-catcher is good, because in the confusion of so many small details, this large image serves as a point of rest for the eye, causing the viewer to look at it again and again. The content and design, the symbolism of the crowd of interested people and the juxtaposition of “NSDAP alone = 11 million/Hindenburg voters together = 18 million” is flawless.
The call to action derived from this: “You too should vote for the man of strength!” appears logical and convincing.
But now comes the big but.
Ironically, the main motif of the whole poster, the head of the Führer, is simply impossible.
Whether this is due to the photo, its retouching or its reproduction cannot be determined. The effect is that of an actor from an American film taken with a soft-focus lens. This picture destroys any impact it would initially have. “A man of strength” should look like the Führer in the picture "We take the fate of the nation into our hands!”, seen below, or like in the picture showing him together with Hindenburg – in short, like what our Führer really looks like.
The reason for choosing this particular picture can only be that the aim was to appeal to women in particular. Women, who make up a considerable proportion of the electorate, are known to be more influenced by outward appearances.
Thus it could happen that a brilliant poster such as “We take the destiny of the nation into our hands!” was rejected by many women. In their opinion, the portrait of Hitler was too distorted in his expression, and secondly, the whole design was too “communist.”

Two other posters and motifs, each of which attracted attention in its own way, were those of the broken chains.

The first poster, from the DVP, comes with the klapphornverse: “Von roten Ketten macht uns frei, allein die Deutsche Volkspartei!” [Only the German People's Party can free us from the chains of communism!]; the second poster is from the NSDAP: “Schluß jeßt! Wählt Hitler!” [Vote today! Vote for Hitler!]
A much-laughed rewriting of the first text gained momentum: “Of all the voters, make yourself free, only the leader Dingeldei!”[35]
A juxtaposition shows the big difference better than words could. What are these two hands, each holding a piece of chain? Without the text, no one could imagine anything from the DVP poster. How completely different the figure presented by Mjölnir appears! Every muscle, every tendon, one would like to say every drop of blood breathes concentrated power here, the irrepressible will to freedom. The veins bulge like cords, the chest expands almost to bursting point, the facial muscles are tensed, the chin is positively “bent” under the strain. Here, there is no beating about the bush with fine words to curry favor with the public, but rather a demonstration of the struggle and effort needed to achieve victory, and to break the chains. But this drawing is not only of particular value in terms of its depiction, but also psychologically. It shows with great urgency only the struggle that can be expected, and it does not promise easy prey and soft ministerial chairs.
The bearer of this fight is the man from the people. He embodies, as always with Mjölnir and National Socialism in general, the social class for whose liberation is fought. The NSDAP, as a socialist movement, is about the welfare of the oppressed and enslaved; once they are free, the main force of the class struggle is broken, and the way is paved for a united and thus also powerful Germany, free from foreign yoke.
Incidentally, the effect that a text can have on a drawing will be discussed in the case of the poster: “Hitler wird Reichspräsident!” (Hitler becomes Reich President!).
Better than the DVP poster is the SPD poster, which shows a “brown” worker smashing the “brown” swastika with powerful blows.

[35] Bit difficult to make this understandable in English, but it matches the rhyming pattern of the original.

The Mjölnir poster, “Against hunger and despair, vote for Hitler!” also embodies the ideology of the NSDAP.

Again, a reoccurring sight has been chosen, which often goes unnoticed in life, but here it becomes a powerful warning. Even those who still had work and bread were seized by the horror of having to wander the streets hopelessly with their wives and children. The poster was simply frightening. Many unemployed people, who perhaps had not yet fully realized their desperate situation, or who had resigned themselves to the seemingly inevitable with a kind of dullness of the senses, were shaken up. This poster was so powerful because it was so true. Every fifth employee was unemployed - when would it be your turn? Another neighbor was evicted - how much longer would we be able to pay the rent? Never before had the fate of the individual been so starkly laid bare. And yet! The call to action written in large letters below it: “Vote for Hitler!” is more than just a warning. It is hope, it is certainty - it is the only way to avert the horror, and it means salvation for millions of desperate people.

If you look at the poster (page 72, top) without knowing the exact circumstances: “Voters, Frederick Rex is voting with you for Liste 6!”, then you may have some doubts about the good taste in the advertising of the Nazi Freedom Movement. However, because Potsdam has always been extremely reactionary, the head of Frederick the Great was the only way to pave the way for National Socialism in Potsdam without putting too much pressure on the city and the idea itself. After all, it was 1924, and at that time it would have been impossible to depict a representative of the Nazi movement, such as Hitler, on a poster. The image of such a man would have meant nothing to the people of Potsdam. However, the residents of his former residence always associate the name Frederick the Great with a certain concept of the state. The choice to evoke the memory of the great king made it clear to the people of Potsdam – who still had a certain familial influence in the Weimar Republic – that there was a political movement in the state that pursued the same goals as the policies of Frederick the Great.
What the portrait of Frederick meant for the people of Potsdam was the same as what a portrait of Hitler, depicted on a black background, later meant for us.

Of course, this poster has an infinitely stronger effect. First and foremost, the effect is caused by the harmonious unity of the whole. The calmness, strength and benevolence that radiate from Hitler's face are communicated to the observer; the impression on people with unspoiled minds must have been a good one. Added to this is the fact that the poster was printed in white on a black background, making it stand out in the midst of the garish colors of the advertising pillars of the time.

The Bavarian Nazi posters form a separate group:
“The achievements of the revolution!”
“The national bloc...”
“Down with financial enslavement!”
The first one can be described as thoroughly inadequate; the depiction of the first statement can be seen with this first poster.

The patient renunciation of the worker, who allows the Jew to impose ever new burdens on him, is more likely to sadden than to incite to fight. Even the clenched fist seems more intended for pushing than for striking. Small and inconspicuous, our symbol stands next to it. Finally, the Jew also gives the impression of being a good citizen, for whom profit is not so important as the fact that the burden is distributed fairly well. The underlying idea is good, but the illustrator lacked both obsession and skill.
The Mjölnir-welding poster “Down with financial enslavement!” is from the same year.

In terms of pure drawing, it is significantly better than the one just mentioned. The current fate is borne with gritted teeth, but a ray of hope for the future is expressed, and the text is also combative and therefore effective.
The poster “Bayern wählt völkisch” (Bavaria votes national), which dates from the same period, is noteworthy for its two coats of arms alone.

Of course, one must not forget the times in which these three posters were created. The young Nazi movement had been robbed of its leaders and was dissolved into groups upon groups. These remnants of the once-powerful party tried, sometimes together and sometimes against each other, to at least save the idea itself from destruction. Everything had more of a defensive character, which was naturally also expressed in the propaganda. At least these posters succeeded in reminding the people again and again that they were living in slavery to the Jews.
Another poster from Bavaria, but from 1932, is: “Drum Liste 1!”

Here again, just as in the poster signed by Ritter von Epp, the words NSDAP are missing. In this case, however, the head of the Bavarian SA man replaces any other symbol. The overall design is harmonious, but without momentum. One could also imagine a poster like this, with which the Reich Field Marshal's Office makes itself known in a recommendatory way. Incidentally, this poster shows quite clearly how fundamentally different advertising and propaganda are. The illustrator undoubtedly has a good reputation as an advertising artist, but creating a political poster requires more than just drawing skills.

The difference between democracy (as understood by the Economic Party, for example) and National Socialism is shown with unsurpassable clarity and precision by the posters on pages 105 and 106, which addresses the same idea. On the one hand, there is Mjölnir's poster. Here, a National Socialist tears a path through the ranks of the enemy with his own body; with his body, his wounds, his death, he forges a path to freedom. He consciously sacrifices himself, his already broken eye sees the Third Reich in a vision, and this vision gives his body the strength and his countenance the transfigured beauty that make the whole poster so impressive and stirring. A rousing work, created in blazing enthusiasm and obsession, in which every line speaks.

And then the “counterpart” to this. “Der verhinderte Winkelried”, a “job, done” by “?” (Matenko?). Doesn't this “daring hero” with the little tuft in front of his chest look as if he wanted to say: “Well, what's the strange matter here?” How carefully the dandy bends the points of the, yikes, sharp spears away from his noble body, looking over his shoulder to see if his entourage is finally stepping forward, and his bossy foot carelessly tramples the vegetables on the ground! The German dandy could hardly be better characterized in his mentality – it is hilarious, unintentionally.

Two sets of two posters with the same intention of inspiring the people for pacifist goals originate from Germany and France: “Mother, keep your son” and “Remember!”, as well as “La Dette” and “Déarmement”. The same thoughts are expressed in both cases, but what an infinite difference in effect! This is not only due to the fact that in one case, photographic images were chosen, and in the other case drawings (The poster “Against Hunger and Despair”, which we have already discussed, shows us how impressive drawings can be). The effectiveness lies rather in the fact that an individual fate is highlighted in such a way that it does not appear generalized, but rather touches every observer in its terrible loneliness.

By way of comparison: Every day, thousands of animals are killed to supply the needs of a large city. Everyone knows this, and even statistics and treatises on the subject do not arouse any particular sympathy. But how different things look when it comes to an animal that has been killed in some way! It is the fate of the individual that arouses the compassion of people and sets their minds in motion.

This peculiar fact may be explained by the fact that the human brain does not normally possess the ability to form a vivid mental image of things on a very large scale. Since every event in life consists of thousands of tiny individual things that are registered by the brain and combined into a single unit, an event such as the slaughter of five hundred animals exceeds its ability to be imagined. It is impossible to imagine the fate of each individual and multiply it by five hundred. The mind leaves strenuous things that exceed its comprehension alone and does not participate in them. After all, thinking is generally the activity that is least cultivated.

The modern press accommodates this human weakness by reinterpreting numbers that would otherwise be difficult to imagine into tangible things, in order to make them more comprehensible and vivid. In our example, it would say: If you lay the animals slaughtered for daily needs in Berlin end to end, they would stretch for 60 kilometers - the same distance as from Berlin to Brandenburg.

The French posters achieve an even greater impact by leaving out all distracting elements. The eye of the beholder is forced to look in the direction desired by the artist. The sparing use of color also serves this purpose, blending in with the overall effect.

There are other striking features in the two French posters that lead to important conclusions.

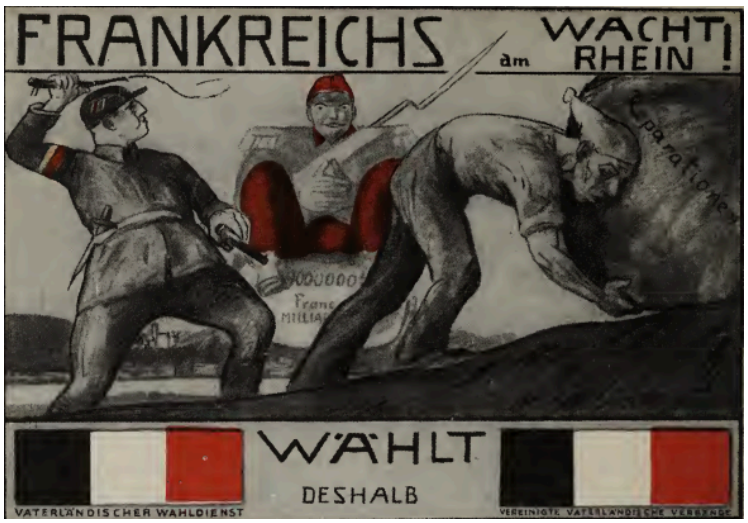
We have already seen that the depictions of the French posters, like the German “Gegen Hunger und Verzweiflung!”, are particularly effective because they have been able to find a form that does not place any particular demands on the viewer's imagination. The setting in which the scene takes place is so simple, so taken from real life, that the imagination of an ordinary person is enough to fully perceive the image as a living fact. It is not the intellect that has to work and draw the conclusions, but the feelings react spontaneously. The thoughts that assail each of us in our daily lives are summarized and retained in our subconscious according to our character. Negative thoughts will almost always be somehow connected with fear of what is coming. In times of war, the immediate danger to life plays a major role, especially in areas that have come into contact with its fury. In Germany from 1928 to 1933, it was the

specter of unemployment that crept into everyone's consciousness, paralyzing them. It is true that the fear of an event is always worse than the event itself.
So, if you want to incite a group of people to action, you have to awaken the feeling of fear that is dormant in their subconscious, and you have to do so in such a way that it creates in them the impression of imminent danger, but one from which they can still protect themselves by a certain act.
These thoughts are embodied in the posters “Désarmement” and “Gegen Hunger und Verzweiflung” (Against Hunger and Despair), but not in the poster “La Dette” (Debt).
The great disadvantage of the latter is that the viewer, precisely because this poster shows a catastrophe that has already occurred, is reassured by the thought that it has not affected him. It is human nature to delay action as long as possible and to act only when it is too late. This inertia is expressed in the saying, “When the child has fallen into the well, you cover it up.” Security locks are mainly purchased by those who have already been burgled; before that, they console themselves with the thought that nothing will happen to them. The same train of thought is also triggered by the poster “La Dette”. And that is why, despite its effective design, this poster is not nearly as successful as the “Désarmement” poster.
The latter shows a mother with her child, so that from the outset more sympathy can be expected for their fate than for that of a man. The important thing is that mother and child can still be saved, while this is not the case with the man. The one poster demands an active attitude, while the other only arouses passive pity.

What emerges from the above is the necessity for propaganda to present a looming danger so vividly that everyone feels threatened. The individual must not only recognize the necessity for action, but his self-preservation instinct must be so aroused that this elementary feeling overrides all the considerations of human complacency and inertia, forcing him into immediate action.

The idea of choosing an allegory for a political poster is not a bad one in itself, since these are generally lively and thought-provoking. It was used by the Nazi Party and its press with great success in many cases, and always where it was important to strip the opponent of his feigned strength in a knowledgeable way and to present him in all his human smallness. But when a historical portrayal is aimed at a broad mass of people, the difficulty lies in suggesting to the viewer that the portrayal is meant to include him. It is especially difficult when the subject is a process that is not exactly flattering for the person concerned. Nobody thinks of themselves as stupid, limited, conceited or ugly, or at least does not like to be reminded of it. Therefore, if a person is shown in a poster who exhibits these characteristics, there will hardly be anyone who declares themselves to be one in kind with the person depicted.
The case is exactly the opposite with descriptions that flatter the self-esteem. Here everyone will see the good qualities and character traits as applying to themselves. It is more successful to recognize people's self-esteem and self-respect than to criticize it; a person hardly sees his own faults, so how much less does he let others reproach him for them. The natural reaction to reproaching a person for his weaknesses is that the person in question now in turn reproaches his opponent for his faults, real or imagined. The admonisher will not even get around to making his suggestions for changing the behavior of the other person, and if he does, he will probably be preaching to deaf ears. But if he takes the correction of a mistake or the performance of an action for granted in the good character traits of the person concerned, then the latter will also be more inclined to follow these efforts.
For example, it would never occur to a reasonable person to tell someone that he is a fool and then immediately ask him to do him a favor. Rather, a shrewd person, when he wants another person to do him a favor, will try to put that person in a good mood beforehand. If this is a matter of common sense in everyday life, it is all the more true in politics.
You cannot, as the poster of the patriotic election service “France's guard on the Rhine” does, call the masses stupid by depicting them in the person of Michel[36] with a pointed cap.

[36] “Deutscher Michel” is a 19th century representation of the German people, similar to that of John Bull in England or Uncle Sam in America.



Only someone who does not demand anything from those who are said to be sleepy can afford such a thing; if he does it anyway, then he deserves this night duty himself. In addition, the poster does not show any way at all to actively stop the abuses described, unless voting for the united fatherland is to be regarded as such. Here, the poster designer has ignored all psychological principles with an almost unbelievable narrow-mindedness. (Note the black, white and red stripes at the bottom of the poster. Tricolors?)
Similar foolishness was displayed in the wording of the two following posters: “We hold fast to prayer!” and “Those who want to get back the past must vote for the ‘German National’ now!”

The latter is an illustration of the attitude of a party that, in its whining about a bygone era, cannot bring itself to look ahead and help shape a new future. Particularly noteworthy about this poster is the involuntary confession of its own backwardness, which is documented in the words: “Those who want to get back the past...”

From the outset, the first poster is aimed at a narrow circle of people, who are probably even smaller in number than the total number of voters for this party. To be called pious has only a limited value, and to go into an election campaign with such a slogan shows that the originator of this propaganda is stuck in the days of the Crusades. Germany could not be redeemed by idly folding one's arms, perhaps saying a prayer or reading from the Bible, and then voting in a German nationalist manner in a pious, world-enraptured state.

If representatives of a political party have strayed into religious territory here (strayed in that they did not actively stand up for the preservation of discipline and faith, as would have been their duty, but instead left it to empty phrases), and lagged behind the times by a few decades, the Center Party's poster expresses just the opposite; a party that, mind you, has no right to exist at all, since its leaders, according to the precepts of the founder of their religious worldview, are supposed to strive for a kingdom that is not of this world. If it were at least understandable if this party had dedicated itself to the fight against the godless movement and would make a corresponding election propaganda, then it remains completely

unfathomable what the zeppelin has in common with the center, other than the element, the sky, which the zeppelin strives for, which the center turns away from it more and more.

It seems that the Center's desire to be current, even at any price, drove it to want to use the zeppelin as a means of propaganda. The idea of exploiting the popularity that the first post-war zeppelin had among the population and for the construction of which the funds had been raised by the entire German people was not bad; but here it took on a completely impossible form.

The posters “Hitler becomes President of the Reich” and “What does the Sage say?” are based on the same principles in terms of intention and design. In both cases, a person is placed in the room as a focal point and the advertising text is spoken by them. (Posters on pages 99 and 111.)

For the Democrats, it is the wise Diogenes, sitting on his legendary barrel, muttering and letting the surrounding world share in his insights. The logic of the Democratic copywriter's words corresponds to the overall design of this poster. However, the execution also sheds a revealing light on the treatment meted out by the party leadership to supporters of the Democrats, and those who might become supporters. It is not necessary to go into further details of this poster, because they follow from the examination of the NSDAP poster.
The poster “Hitler becomes Reich President” is typical of the militant, forceful NSDAP propaganda that brooks no contradiction. The words of the Führer: “We take the destiny of the nation into our hands” in connection with the picture express a sense of responsibility and strength; this appeals precisely to the masses, who are so vacillating, who are so attracted to decisive leaders. Thinking people who themselves hold responsible positions in business, etc. will also place more trust in a determined, energetic man than in a weakling.
At the same time, the hardness and uncompromising nature expressed by the poster also has an intimidating effect on the enemies. It shakes their self-confidence and raises doubts about the victory of their own cause. In fact, this poster has caused great concern among the ranks of the SPD leadership because of its effect on the masses. Unfortunately, this poster has two flaws that detract from its impact and therefore cannot go unmentioned. First, the hand of the leader is not lively enough and seems to suggest that the entire shot is staged. At least this flaw is not so noticeable. The second mistake is much more serious: the use of the slogan created for this election campaign: “Hitler becomes Reich President!” (emphasis on the second word.)

I would like to quote Hadamovski here, who says the following (in his assessment of the work at hand): “I consider this slogan a serious error of propaganda. The suggestion in the propaganda slogan may only ever refer to the possibility, but never the outcome. If you coin this slogan for an election to be held on March 13th: 'Hiter becomes Reich President!', then this slogan, even without any further additions, means to every reader and listener: Hitler *will* become Reich President on March 13th. With this slogan, you are clinging to the outcome and its guaranteed success; but when that evening comes, everyone in the country, including your own supporters, will say: ‘You have deeply disappointed us, you have raised false hopes in us, yes, you have even lied to us!’ The collapse of trust is the most serious blow that can be inflicted by any propaganda.”

Significantly better than the chosen slogan would have been the one chanted by the SA in the Sportpalast: “Hitler shall become Reich President!”
The synthesis between the first half of the text and the poster is so harmonious that it must be described as absolutely perfect. It is impossible to answer the question of the priority of text and drawing, because each can only be a consequence of the other. (Even though we know that the drawing was there first.)
Another poster, also from the period of the Reich presidential election, is that of the committee for the Hindenburg election.

This poster, with the beautiful title: “Heroic burden requires heroes” is a prime example of bourgeois “propaganda art”.
It was left to the draftsman Glaß to present Hindenburg as Heracles. Apparently, he was inspired to create this magnificent work by reading the “Guidelines for Political Propaganda”, in which Dr. Mierendorff, an SPD member of parliament, in conjunction with the aforementioned Prof. Tschachotin, recommends the following recipe as particularly effective for political propaganda: “Use 80% intimidation and 20% ridicule.”[37] Even if the intimidating effect of the poster is not very noticeable, at least a 100% mocking effect has been achieved, which, however, was directed exclusively against the creators of this fantastically simple and ineffective, but beautifully colorful poster.

Unfortunately, I must now mention another poster, which is indicative of the state of mind of the SPD party leadership at the end of 1932. At the end of 1932, faced with certain defeat, these Jews, quivering with fear, naturally could not bring themselves to leave the political stage with dignity. The drawing is clearly reminiscent of certain works of Bolshevik art from the school of a state mental institution, and this impression is reinforced by the text. I might have not mentioned the poster because its propagandistic effect is zero; one should endeavor to be fair in the area of political propaganda, otherwise it may happen that the effect opposite to the intended one occurs. Once again, an attempt had been made to 'rip the mask from Hitler's face', an undertaking as sensible as that of a dog that wants to make an impression on its surroundings by howling at the moon for hours on end. This is how you unmask yourself! You show yourself to the world as what you really are: 'a freak of filth and fire'.[38]

[37] Prof. Dr. S. Tschachotin, M.d.O., and Dr. Mierendorff, M.d.R.: “Principles and Forms of Political Propaganda”, printed on behalf of the federal leadership of the Reichbanner Schwarz-Rot-Gold.
[38] The poster referenced is obscure, and the author doesn’t include it himself in the volume.

Finally, within this section, the falsification of posters should be mentioned. It was a popular means to use stickers and the like to cancel out the effect of an opponent's poster and, if possible, to falsify it in such a way that it even promoted one's own party. The text of these notes was worded to cast doubt on the assertions made in the poster. Like the rest of the SPD's propaganda, its stickers were also quite unimaginative. The form and content were such that anyone who saw them immediately knew that their assertions were not based on fact but were merely invented for the sake of the purpose.

Of course, it might be advantageous in many respects to have a fairly large supply of such stickers that could be stuck on any poster; strictly speaking, however, many did not fit on any poster because of their non-binding nature.

Naturally the NSDAP also used this method in its fight, but since, in contrast to the SPD, it only employed the most capable men for its propaganda, the result was also accordingly. For example, they produced a sticker; it was a reproduction of a photograph showing a party celebration at which leading figures such as Isidor Weiss, Grzesiński, Otto Braun and others were sitting at a lavishly laid table with champagne glasses in their hands. This photo was then stuck on the posters of the SPD, on which these same people dared to call themselves the leaders of the suffering and exploited people. The signature of the sticker read: “German people, judge for yourselves!”

This effective idea was also taken up by the KPD, and since the NSDAP offered it no handle in this regard, the falsified but very effective “Kaiserhofrechnung” [Kaiser bill] was born out of lies and slander.[39]

The following NSDAP idea was in any case the most effective: a label in lapidary brevity, with the demand from bailiffs, receivers and similar professionals: “Vote SPD!”

It was much more difficult to forge an entire poster. This was sometimes done by overdrawing an opponent's poster and having new impressions made from it. Apart from the costs, this production was time-consuming because by then the original poster had disappeared from the streets; furthermore, they also lacked the topicality that was, after all, the main effect.

[39] Professor Randall Bytwerk, who runs the German Propaganda Archive of Calvin University, theorizes that this “Kaiser bill” was “a presumably forged bill from the Hotel Kaiserhof, Hitler’s base of operations in Berlin before 1933, intended to suggest that Hitler was living luxuriously.”

The case was different when gangs of billposters went out at night and “reformed” the opponent's posters on the individual columns, etc. For example, the NSDAP had obtained precise knowledge of the poster “The Third Reich? No!” (page 47) before it appeared in public. A new headgear was hastily created for the skeleton as a sticker, and the typical bowler hat of the Marxist bigwigs was chosen. A sticker with the word “Yes!” in the exact size was also printed for the word “No”. When the original SPD posters appeared on the columns and walls of the houses, it was not long before the Marxist posters had soon become National Socialist.
Finally, the painting of walls, fences, house walls, road embankments, sidewalks, etc. should also be mentioned here.
The effect of this “poster” propaganda consisted mainly, as with banners, in the size of the surfaces and the endless frequency of their presence. Interesting here is the use of linoleum cuts, with the help of which, for example, Hitler's head was printed on smooth surfaces. The result was excellent, if only because of the clean, even execution.

To summarize, I would like to point out once again the great difference between the Marxist and National Socialist posters:
Thanks to their Jewish world view, the Marxists had expressed a negative view of life, both in their teachings and in their posters. Logically, they had to resort to defamation and lies, and in the end they had a repulsive effect. The National Socialist Weltanschauung, on the other hand, has always been life-affirming, and the Fuhrer himself disdained to resort to methods that violated the sense of decency; so, the entire NSDAP adhered to these guidelines - despite the harshness of the struggle, nothing repulsive ever came from it. This was mainly possible for the Führer because he was never concerned about himself, but about the people as a whole; he and his followers were above it all and were thus morally superior from the very beginning.

Conclusion

In the beginning there was the idea, conceived and embodied by Adolf Hitler.
In order to put this idea into practice and make it the Weltanschauung of every single German, the people had to be made aware of it.
Once there was a foothold for this idea in a small circle, the propaganda had to launch an attack on an old Weltanschauung.
In terms of time, the poster, the propaganda, came first.
This propaganda had to be on a very large scale in order to make the right impression on the masses from the very start. It was not just a party that was just coming into being, but a great movement - and this movement had to be impressive from its very foundations. A greatness had to be consciously presented to the outside world that alone could impress the people.
In the concept of the people, Marxism stood almost like a fortress, so victorious and unshakable. The existence of so many smaller and larger parties that were opposed to it did not change this. On the contrary - their powerlessness only served to strengthen this position of Marxism all the more.
History teaches us that in the struggle between nations of equal strength, the nation that had the stronger and newer weapons always ultimately prevailed. It is exactly the same in the internal political struggle; here, too, only he can win who not only has the stronger Weltanschauung, but who also knows how to enforce it ruthlessly. He must not "lack the strength and understanding to communicate the theoretical knowledge to the masses, to put it in such a form that it corresponded to their receptivity - otherwise all of this knowledge was just prophetic wisdom, without ever being able to become practical reality."[40]
The propaganda had to be new, effective and purposeful.
That is why the posters were red,
that is why the words 'nationalist' and 'socialist' were combined,
that is why the slogans were repeated, over and over again,
that is why a symbol and a flag were created,
and that is why, finally, the movement had its fighting troops, its parades, demonstrations and mass meetings.
The poster alone could not convey this new worldview.
The fact is that the poster could and had to initially serve only one purpose: to get people to go to the meetings. That was the only purpose for which the propaganda was organized. When the meeting was assembled, the leader could influence the masses, could acquaint them with his philosophy, could express their sufferings and sorrows. He presented Marxism as the universal author and instigator of all evils.
Through this one-sided statement, the fighting strength of the masses was tightly concentrated. By pointing out the weaknesses of the opponent, he no longer presented him as insurmountable, as he might have been to many before, and thus gave them points of attack where the opponent could be damaged.
Even if not all of the visitors left the meeting as supporters of the new idea, the new idea was made known.
The poster could now fulfill its second major task, now not only to encourage people to attend the meetings, but also to encourage them to think further; that is why the NSDAP only had the written poster in the first few years. What effect would the best drawing have had on the people if they had not been clear about the party's tasks and goals, or the slightest inkling of them? A certain amount of educational propaganda had to be done first.
From this arose the necessity for the constant repetition of the same simple basic truths.
It is almost incredible that the Führer recognized these principles of good propaganda long before the war, that he saw their necessity for implanting them wherever a goal had to be achieved in order to win.
In the field of propaganda there is hardly any new discovery which has not already been expressed or realized by the Führer in some way.

[40] Adolf Hitler, "Mein Kampf", page 107/8.

For the propagandist, propaganda is not scientific research and investigation – for the Führer has already clearly stated its tasks – rather, his task is to adopt these insights and put them into practice.
War and propaganda overthrew the structure of the Second Reich.
The militant propaganda of the Nazi Party helped to destroy the inorganic intermediate realm built from the ruins of an old overthrown world, to erect in its place the “Eternal Third Reich”.
The propaganda of the Third Reich is called upon to lead every single member of the nation to the national community, and then to make it clear to him that his own well-being is most closely linked to the well-being of the general public; that in the new state all areas of life are inseparably connected with the great community of the nation, its organs, to which alone it may serve. Therefore, it must help to realize the total State of the Third Reich.
The slogan of the past was 'Germany Awake!' The slogan of the present and the future is: ‘Germany Must Remain Awake!'

Literature

Literature references in the usual sense cannot be made for this work, since the literature researched for this would take up an entire volume for the title references alone. Insofar as they were relevant to the text, they have been mentioned in the notes.

The following were decisive for me:

Hitler, “Mein Kampf”,
Dr. Goebbels, “Kampf um Berlin”,

as well as the writings and lectures of the propagandists Gutterer and Hadamovski.

The 162 illustrations themselves come from the following collections:

Poster collection of the German University for Political Science, Berlin,
Reichsarchiv of the NSDAP in Munich,
Collection for Contemporary History F.I.M. Rehse, Munich,
World War Library, Stuttgart,
Filmprüfstelle, Berlin,
Secret State Police, Berlin,
Berlin State Library,
Reichstag Library, Berlin,
Library of the Academy for Free and Applied Arts, Berlin-Charlottenburg,
And various party offices and private collections.

It goes without saying that I took into account all the relevant literature of the Third Reich. In order to avoid making the writing too one-sided, I also needed the literature and fiction of Marxism and Communism, which I probably do not need to list in detail. In addition, there is the group of defamatory writings and newspapers published abroad against the Third Reich (Brown Books I and II, White Book, as well as the Brown Book of the Austrian government, etc.).

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13 “Souvenez-vous de la Belgique” (German soldier trampling a woman with child), France
13 “Kultur vs Humanity” (German submarine crew shooting an English nurse floating in the water), France, republished for Britain
15 “Journée de l'Oise” (German soldiers drive civilians in front of them as shields), France
14 “Beat Back the Hun” (German soldier's head with bayonet), Great Britain
14 “Kamerad” (caricature of the German Gretchen [German tank]), Belgium
15 “La réponse de l'Amérique aux Boches” (crusader), France
16 “First Lieutenant v. Forstner goes over the top...”, France
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[41] * = from the Rehse Collection, Munich.